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CATALOGUE

MONET

Arts Council of Great Britain

1957

Claude Monet

THE ARTS COUNCIL OF GREAT BRITAIN 1957

An exhibition of paintings

Claude Monet

Arranged by the Arts Council of Great Britain

in association with the Edinburgh Festival Society

The Tate Gallery 26 September – 3 November 1957

THE TATE GALLERY · MILLBANK · LONDON · SW1

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Second Impression

(Frontispiece)
On the Beach, Trouville (No. 20)
Lent by the Tate Gallery
From: Elizabeth Rothenstein, *Impressionist Paintings*
Faber Gallery, 1950, Faber & Faber.

Foreword

After Braque this Exhibition of paintings by Monet, with which the Edinburgh Festival continues its series devoted to the French masters of Impressionism and post-Impressionism, is a step backward in time. It will however have a strong appeal to present taste at a moment when a revaluation of Monet by critics and artists alike is in progress and when the artist's later work is a source of special interest to many painters in the contemporary idiom.

Though Monet was among the most prolific of painters the organization of the exhibition has not been without its difficulties. Only after the decision had been taken to make Monet its subject was it discovered that another Monet Exhibition was being planned in America for Minneapolis and St. Louis. Plans had gone too far for either exhibition to be postponed so that there will be this autumn two major exhibitions devoted to the same artist. Obviously a few pictures we should like to have seen here were not available, and the same is no doubt the case at Minneapolis. Thanks, however, to our good relations with Mr R. Davis, the Director of the Museum of Art, Minneapolis, who has been a generous lender to past Edinburgh Exhibitions, the rivalry has been a friendly one.

Professor Cooper, who already has two important Festival exhibitions to his credit—Gauguin and Braque—and Mr John Richardson have undertaken the task of selection and cataloguing. Their rare combination of dynamism and scholarship has resulted in a collection of paintings, many of them notably important, which gives a valuable and comprehensive survey of Monet's *œuvre*. There are certain weaknesses: several of the outstanding early figure paintings could not be obtained, because they were in too delicate a condition to travel. The strictly Impressionist period of the 60's and 70's is not as strongly represented as one would have wished. Here again there were difficulties and disappointments over loans. Lastly, still-life paintings, always difficult to find, proved almost unobtainable. The catalogue contains a considerable amount of material which not only appears for the first time but corrects previous errors. It should long remain a standard work of reference.

Lenders both in America and Europe have been most generous, and many notable public collections, some of whom have lent before, have deprived themselves of their pictures for our exhibition. The international character of the Festival is reflected in the number of nationalities represented in the owners' list and this year Rumania is to be welcomed as a new contributor. M. and Mme Michel Monet, the artist's son and his wife, have given their enthusiastic support from the inception of the exhibition and have been unstinting in their loans. We must also offer our special thanks to Mr Perry Rathbone, Director of the Museum of Fine Arts, Boston, through whose keen interest it has been possible to acquire a number of loans and through whose support no less than seven works from the Museum's important collection of Monets have been lent; amongst these *La Japonaise* must rank as the outstanding loan.

M. Charles Durand-Ruel and his brothers have also been wholehearted in helping us and in securing valuable loans. Lastly, special thanks are due to Mr Daniel Wildenstein, who has lent photographs for the catalogue, helped in tracing several paintings and generously contributed much valuable information concerning the artist's life and work. To these and to all lenders, both public and private, we offer our most sincere thanks.

We also wish to thank His Excellency M. Jean Chauvel, the French Ambassador, for his support and encouragement; M. René Varin, Cultural Attaché to the French Embassy; M. Philippe Erlanger, Director of the Association Française d'Action Artistique, and his assistant, M. F. Gobin, for valuable assistance; M. Georges Salles, Directeur des Musées de France; M. Jean Vergnet-Ruiz, Inspecteur des Musées de Province, France; M. Germain Bazin, Conservateur en chef des Peintures at the Louvre; M. Michel Florisoone, Assistant to the Directeur des Musées de France; Mme Bouchot-Saupique, Conservateur des Cabinet des Dessins, the Louvre, for assistance of many kinds; the Mayors of Lyon and Rouen, for loans from their municipal collections; Prof. L. Reidemeister, Director General of the Berlin Museums; Dr A. Hammacher, Director of the Kröller-Müller Museum; Dr A. B. de Vries, Director of the Mauritshuis; Dr Jan Heyligers, of the Boymans Museum; M. Robert Giron, of the Palais des Beaux Arts, Brussels; Mr Henry Clifford, Keeper of Paintings at the Philadelphia Museum of Art; Mr W. N. Eisendrath, Keeper of Paintings of the City Art Museum, St Louis; Mlle Minet, Conservatrice of the David-Weill Collection, for valuable assistance in connection with loans from their respective countries.

We are also indebted to Miss Enid McLeod, Representative of the British Council, Paris, for assistance of many kinds, and to Miss Ethel Whitehorn, for facilities in connection with visits to Giverny and Sorel-Moussel. For assistance with loans we are most grateful to: Dr Bernard Schlesinger, M.D., and for sparing valuable time at a medical congress in Bucharest to arrange details of the loan of an important picture with the Minister of Culture of the Rumanian Government; Lady Berlin; Sir Anthony Blunt, K.C.V.O.; Dr T. J. Honeyman; Mr James Joll; Mr C. Vere Pilkington; Mr C. N. P. Powell, Cultural Department, British Embassy, Bonn; Mr Francis Watson of the Wallace Collection; Mr Charles and Mr Peter Gimpel, also for making available passages from their father's diary concerning his visits to Monet; Mr Oliver Brown; Mr Gerald Corcoran; Mr F. Van Duzer; Mr Dudley Tooth, also for permitting the photographic records of their respective galleries to be consulted; and to the staffs of Christies and Sothebys. Mrs Orwell has helped in correcting the proofs of the catalogue.

The Council is grateful to the Trustees of the Tate Gallery for their hospitality and for lending two paintings. They have also released two other paintings on loan from Boston and have carried out some special redecoration.

PHILIP JAMES

Claude Monet

by Douglas Cooper

Monet died, in December 1926, at the height of fame. His was a success story. After three decades of frustration and discouragement, the artist was universally acclaimed as a great master and revered by the French as a national hero. Since the death of Ingres sixty years before, only Rodin, who was born on the same day as Monet and died in 1917, had achieved a position of comparable eminence. To Monet, as to no other French painter of his own or the immediately succeeding generation, it had been given to know the taste of hard-won public acclaim during his own lifetime and to enjoy a certain affluence. What is more, though worldly success had been long delayed at the start, when it came it lasted fully thirty years. For Monet's real success began at the time of his joint exhibition with Rodin in 1889, and with each subsequent exhibition which he held, from the *Haystacks* of 1891 to the Retrospective of 1921, the fame and popularity of the Master of Giverny continually grew. Indeed by 1905 Monet's letters to Durand-Ruel already contain complaints about the number of collectors (especially Americans) and dealers who want to visit his studio or to buy something. Certainly none of his fellow independent artists—one thinks particularly of Manet, Pissarro, Sisley, Cézanne, Gauguin or Seurat—ever enjoyed a similar experience. There is no question but that, in his old age, Monet was regarded as the 'great' Impressionist painter and as such he was honoured both in books and articles, which poured from the presses of the world during the four years following his death, and in commemorative exhibitions in Paris and Berlin.

Inevitably, however, reaction followed. Between 1930 and 1950 little was heard of the greatness of Monet, while his imaginative late works were generally decried. This is ironical when we remember that it was precisely those works—the series of *Haystacks*, *Cathedrals*, London and Venice views, and the *Water-Lilies*—which had made his popular reputation, although they were the most consciously artistic and creative, not to say difficult and esoteric, paintings of his entire *œuvre*. But by 1930 taste had changed: the conscious reaction against Impressionism and all it stood for, initiated by Picasso, Matisse and their friends from 1903 onwards, had triumphed; the 'great' artists were considered to be Cézanne, Gauguin and van Gogh, all of whom had incidentally learnt a great deal from Monet; while the contribution of the various Impressionist painters had been reappraised in such a way that Degas and Renoir took pride of place over Monet. As a result, Monet passed slightly out of view and no attempt was made to see the whole of his work in retrospect. No stylistic analysis

or evaluation of his aims and achievements was attempted, and even today Monet has been less studied than any of his friends and contemporaries with the exception of Sisley.

Recently a new generation of historians, critics and, above all, artists has appeared on the scene. They have looked at Monet with fresh eyes, and during the last five or six years have focused attention on him in such a way that he has begun to regain some of the artistic stature which he seemed to have lost. This time, however, Monet is presented to us as a begetter of the abstract movement in painting on the basis of the broad brushwork and polyphonic use of colour which occur in his late works, notably in his last (post-1912) *Water-Lilies* series. Mr Alfred Barr, Director of the Collections at the Museum of Modern Art in New York, may be quoted as a leading exponent of this current view:

> 'Monet was an artist as well as an eye. Having, perhaps unintentionally, helped liberate form and colour from visual facts, he was in the late 1880's moving toward an art of semi-abstraction in which the important reality would be his surface textures and shimmering colour.' (*Masters of Modern Art*, New York, 1954, p. 19.)

We need not be surprised, therefore, to find the last works of Monet described as 'abstract impressionism', a label which serves the convenient purpose of immediately linking them with that tendency in contemporary painting for which the term 'abstract expressionism' has already been coined. This interpretation (launched in America) of Monet's evolution is spreading and has recently been adopted by writers as diverse in outlook as Prof. Lionello Venturi and M. Marcel Brion. The former propounds the general theory that: 'Contrary to the present view, Impressionism was actually the first step on the road which led some forty years later to abstract art' (*Gli Impressionisti*, Venice, 1948, p. 5). The latter, however, gives a cunning twist to the argument by claiming that 'impressionist abstraction' has always been 'an extremely significant constant in French art' and stands in contrast to 'pure geometric abstraction', which is characteristically Dutch, and 'romantic abstraction', which is characteristically Germanic. Writing of a group of contemporary French artists, M. Brion says:

> 'Ce n'est pas le paysage que peignent ces peintres, mais la sensation qu'a éveillée en eux la contemplation du paysage; ils sont abstraits dans leur manière de mettre en ordre cette sensation, de lui enlever ce papillottement du précaire, du fugitif, qu'aimait tant à suggérer Monet, et, au contraire de l'inclure dans une forme stable . . . Il s'agit en un mot, d'une collaboration entre deux esthétiques qui, en apparence, seulement, paraissent antagonistes.' (*Art Abstrait*, Paris, 1956, p. 253.)

It seems to be established that '*tachiste*' and 'abstract expressionist' painters on both sides of the Atlantic—Bazaine, Manessier, Singier,

Riopelle, Sam Francis, Jackson Pollock and Mark Tobey for example—have consciously derived inspiration for their own work through studying paintings by Monet. No one would deny their right both to do so and to formulate whatever theories they will to justify their activities. But we are not obliged to see Monet through their eyes, nor to take so narrow a view of the pictorial significance of his canvases. For we must not overlook the essential fact that Monet painted the late *Nymphéas*, of which we now hear so much, at a time when his sight was not merely clouded by cataract but rapidly failing. How much of what the abstract artists of today find exciting in them was intentional and how much fortuitous? We cannot be sure, although Monet never tired of telling his friends how few of these paintings were accurate transcriptions of what he saw. There is, however, no doubt that many so-called 'abstract' Monets were canvases which the artist abandoned in an unfinished state because he regarded them as failures. By these he would not have wished his intentions to be judged. The few unfinished works which figure in the present exhibition have, therefore, been included to point a contrast.

The present collection of pictures gives as complete a survey of Monet's work as is possible within the available gallery space and the exhibition will have fulfilled its purpose if it leads to the revaluation of a great *œuvre*. Monet, as we are now more easily able to see, was remarkably consistent in his aims although—and he was the first to admit it—he frequently fell short of attaining them. His work forms a very coherent whole and it behoves us to judge it as such. My own belief is that the more one studies Monet's aims and weighs up his achievements the more he emerges as an artist who commands the very highest respect. He was undeniably great, and it was not fortuitous that his painting made itself felt as a profound influence during his lifetime. Among those most deeply affected have been Manet, Cézanne, Renoir, Pissarro, Gauguin, Seurat, van Gogh, Signac, Luce, Cross, Sargent, Vuillard, Bonnard, Matisse and Derain in their early years, Marquet, Braque, and in the immediate past Nicolas de Staël. The record is impressive. Nevertheless I would not claim for Monet the primacy which undoubtedly belongs to Cézanne, nor in the last resort would I set him above Degas and Renoir. But I do believe that the true greatness of Monet still remains to be discovered and that, in the perspective of history, his importance will continue to increase.

Vollard records Cézanne as saying: 'Monet is only an eye, but my God what an eye!' This striking and, from Cézanne, flattering appraisal of the work of his friend and fellow Impressionist is certainly incontrovertible. Monet was gifted with a uniquely sensitive eye for recording and analysing the subtlest variations of tone and their concomitant sensations of colour. But Cézanne's words have been accepted too uncritically, so that Monet's contribution is now apt to be written off as the most ethereal and the least solid form of Impressionism. This is too easy a judgment. Monet could and did express the quality of light

and shade in terms of paint on canvas more brilliantly and more convincingly than any artist before or since his day. But in appraising his work today we must take account of the influence on our aesthetic judgment of the Cubists' concern with the tangible reality of things and of the importance of the subject in expressionist and social realist painting, influences which tend to make us condemn Monet for having a different type of vision. To the end of his life Monet remained an Impressionist, but there was nothing narrow or banal about his vision. For Monet was constantly in search of new and different types of impression to challenge both his powers of perception and his capacity as a painter to find a true and convincing equivalent in terms of colour for each one of them. Mr Barr's comment that Monet 'was an artist as well as an eye' is singularly pertinent. Monet was by no means so naïf or shallow in his approach to painting as may appear. Behind the 'eye' was a personality, a directing brain, and a resolute, intuitive, natural artist. This is the element in his work which the present exhibition should incite each of us to discover and learn to respect.

Monet's work, it seems to me, can be very roughly divided into five progressive but inter-related phases: the years of apprenticeship from 1857 to 1864; an early phase from 1865 to 1871, during which Monet evolved the idiom of Impressionism; a pure Impressionist phase from 1872 to 1877; an exploratory post-Impressionist phase from 1878 to 1891, during which he broadened his vision and elaborated his Impressionist technique; and finally a late, imaginative phase of Impressionism from 1892 onwards, during which Monet became increasingly a visionary, until after 1912 he found all the inspiration which he required in the private world of his own water-garden.

The foundations of Monet's artistic vision were firmly laid during his years of apprenticeship, and it is fascinating to observe how quickly his personality emerged. Monet was a natural-born painter—'I paint as a bird sings' he once remarked to Geffroy—so that although, to satisfy his parents, he made perfunctory attendances at art classes he was more in need of practical experience than of a formal education. Unlike the other great independent artists of his day, who were not born with this extraordinary gift, Monet never bothered with an academic training. Nor did he pursue his technical education in the Louvre: admittedly Monet looked attentively at paintings by other artists of all periods, but there is no record of his making copies after Old Masters. Monet's teachers were living artists to whom he was spontaneously drawn by admiration for their work. What is more, he had the good fortune to know and to learn something vital from most of them at first hand. Only in the case of his first (and incidentally most decisive) master—Boudin—was Monet's admiration not spontaneous. At the age of seventeen, he tried not to meet Boudin because he felt 'a terrible aversion' to the few paintings of his which he had seen in Le Havre and thought to himself: 'What could such a ridiculous little man have to teach me?' The meeting happened nevertheless,

Boudin persuaded Monet to accompany him painting in the open air, and in the course of a few hours the young man had taken a decision which determined his whole future as an artist. As Monet was to say later: 'It was as if a veil had suddenly been torn from my eyes. I understood. I grasped what painting was capable of being.' All at once he forgot his interest in the human beings who had been the subject of caricatural drawings by which he had made for himself a local reputation and turned his eyes towards the sky, the sea and the natural scene.

Subsequently Boudin and Monet drifted apart, though their friendship never ended, but during the months that they worked together before 1863 Boudin exerted an influence so powerful that it was to affect Monet's pictorial vision for the whole of his life. Boudin also formed Monet's style of painting by encouraging him to study the work of Claude and Corot, as well as of Millet and Troyon. To the last named he gave him a letter of introduction, and Troyon's comment on two still-lifes (presumably similar to No. 3 in the present exhibition) submitted to him by Monet at the age of 19 is so far-sighted and significant as to be worth remembering: 'Vous avez de la couleur, c'est juste d'effet,' said Troyon, 'mais il faut que vous fassiez des études sérieuses, car ceci, c'est très gentil, mais vous faites cela trop facilement; vous ne perdrez jamais ça.' Serious study of the kind recommended by Troyon was not, however, for Monet. Instead, after working for a while with Troyon, he developed an enthusiasm for the work of Delacroix and Daubigny, struck up a friendship with Camille Pissarro, at this time a disciple of Corot, nourished his vision on the light and colour of North Africa, and finally attached himself to Jongkind.

Thus, by the age of twenty-four, Monet was well versed in the great European landscape tradition and had a good working knowledge of the atmospheric effects, tonal values and chromatic innovations which were characteristic of the finest contemporary painting. Monet's ideas and way of painting were therefore already ahead of those of Bazille, Renoir and Sisley when this group of friends first went to Fontainebleau in 1863. And when they all reassembled there in the summer of 1865 Monet, who for over a year had been wrestling alone with 'the terrible difficulties of producing something complete in every respect', something which would no longer be '*à peu près*', had become an original personality. In the meantime, Monet's enthusiasm for the technical daring of Manet, whose exhibition he had seen in 1863, had borne fruit, but when he embarked on a *Déjeuner sur l'Herbe* of his own (1865–6) his conception marked a revolutionary advance on Manet because he envisaged an informal group of picnickers in the forest painted with a directly observed, full *plein air* effect. At one go, any hint of artificiality, of studio atmosphere or of traditional methods of composition were abolished. The colours are clean and clear, air circulates and the whole picture glows and sparkles with sunlight. Small

wonder that such a triumph of naturalism in art should have been brought to the attention of Courbet, who immediately came to visit the young man painting 'something other than angels'. Once again Monet had made contact with an artist whose influence on him was to be lasting, for he learnt from Courbet to develop a sense of tactile values and to have no fear of naturalism or seemingly unpromising subjects. This influence made itself felt immediately—for example in *Camille*, in *The Evening Meal* (No. 14) and in a group of snow scenes—but in later years, in the Belle-Isle series, the views of Etretat of 1888, the *Haystacks* and the *Cathedrals*, Courbet's influence recurred at a crucial moment in Monet's development and brought his eye back to material things. Simultaneously with coming to know Courbet, Monet at last met Manet, then Daubigny and Whistler. With these men his group of early mentors was complete.

From 1865 to 1871 Monet made rapid strides forward and continued to perfect his idiom. The key to it is naturalism rather than realism; the subject-matter is light as opposed to records of life or emotions in front of nature; the artist accepts ready-to-hand compositions; and he translates into paint what is before his eyes with a tonal truthfulness which is virtually photographic. There is no telling to what extent Monet was actually influenced by photography in pictures such as those of the Ste. Adresse and Trouville series since landscape photography was then a new pursuit and we do not know what he may have seen. Yet it is difficult to suppress a belief that contemporary photographs encouraged his striving for visual impartiality and even that they affected his sense of style. At all events, during these six years Monet developed an impressionistic idiom with a high degree of verisimilitude and in his execution far outstripped his friends so far as invention and pure painting are concerned. He was, and he wanted to be, a solitary figure working out his own destiny. As he wrote to Bazille in October 1868:

> 'Ne croyez-vous pas qu'à même la nature seule on fasse mieux? On est trop préoccupé de ce qu'on voit et de ce qu'on entend à Paris, si fort que l'on soit, et ce que je ferai ici aura au moins le mérite de ne ressembler à personne, parce que ce sera simplement l'impression de ce que j'aurai ressenti moi tout seul.' (*Vide* Poulain, *op. cit.*, p. 131.)

The convincing naturalism, the fullness and amazing veracity of the effects which he achieved with such apparent ease and perfection in pictures like *Quai du Louvre* (No. 9), *Femmes au Jardin*, *Terrasse au Bord de la Mer*, *The Magpie* (No. 18) or the Trouville scenes of 1870, are far ahead of equivalent works by Pissarro, Renoir or Sisley. I am thinking particularly of Pissarro's *La Bonne* (1867) and *Quai du Pothuis* (1868), of Sisley's *View of Montmartre* (1869), of Renoir's *Cabaret de la Mère Antony* (1866), *Lise* (1867) or *Chalands sur la Seine* (1869). Where Monet could create an overall effect, was not afraid to simplify and generalize, his friends had not passed the stage of particularization,

so that the relationship in their pictures between figures and background or houses and landscape is not always convincingly resolved. Monet delighted too in a considerably wider range of effects than his friends, and here no doubt he was helped by his innate facility and his remarkable feeling for nature in all her moods. It never occurred to Monet to say, as Renoir did to Vollard: 'Pourquoi peindre la neige, cette maladie de la nature?'

Monet's brilliant example, the self-confidence with which he pursued his vision of nature, inspired and encouraged the others to persevere in a manner of painting which they had followed him in adopting. Moreover, his achievements acted as a liberating influence. 'Sans lui j'aurais renoncé' Renoir was to remark later. But it was not until 1871–2 that his fellow-pupils from the Atelier Gleyre were to catch up with Monet. There followed, after Monet's return from London and Holland, the five years of Argenteuil during which the reciprocal influences are difficult to disentangle because there was a continuous and spontaneous interchange of ideas. These were the years of communal effort during which Impressionism, as it developed, became increasingly serene and was brought to perfection. Renoir drew equal with, and perhaps at moments surpassed, Monet, the two painters influencing each other by turns. Nevertheless it would be unjust to gloss over the individuality of Monet, for he and Renoir preserved their separate personalities. Monet's production consists almost entirely of landscapes and riverscapes at different seasons; figure pictures are exceptional before 1875–6, when for a while Renoir exerted a dominant influence. Nor must we overlook the essentially personal contribution of Monet in pictures such as *Unloading Coal* (No. 31), *In The Garden* (No. 35), *Boulevard des Capucines*, *La Japonaise* (No. 46) and the Gare St Lazare series. Against these we have to set the lesser importance in Renoir's work of pure landscape and the far greater importance of genre scenes, still-lifes and clever portrait characterizations such as Monet never attempted. When we speak of Impressionist painting today we should be thinking above all of Monet and Renoir, for though Pissarro and Sisley were at their best very fine painters—and Manet in his Impressionist phase a singularly apt disciple—they always remained in the wake of these two great and original artists.

There are those who still seek to maintain that the great phase of Impressionist painting was the outcome of Monet having studied the work of Constable and Turner in London in 1870–1. This popular theory does not bear close investigation. Monet, who had known the work of Corot well since the early 1860's, had no need of learning from either of the English artists when he crossed the Channel. Renoir, of course, did not see their work until much later. The most that can be maintained in consonance with the facts is that Monet's discovery of the British, as well as of the Dutch, landscapists no doubt encouraged him to continue in his own style of painting, for he was gratified to

find that other painters had shared his interest in light, atmosphere and *plein air* effects. Possibly, through familiarity with the work of all these foreign artists, Monet saw even more clearly than before the enormous pictorial opportunities offered by water, possibly Turner directed his eye towards railway subjects. But these are not fundamental stylistic considerations. Basically, the English and Dutch painters approached nature in a very different spirit to that of Monet and Renoir during the 1870's, a fact of which the Frenchmen were well aware. We must also remember that one of Monet's favourite paintings in the Louvre was Watteau's *L'Embarquement pour Cythère*, and that by 1865 the achievements of the landscapists at the start of the nineteenth century had been absorbed into the enriched tradition which was handed on to Monet by his self-chosen mentors. In short there is every reason to think that the stylistic development of Impressionist painting between 1870 and 1880 would have been no different had Monet never visited London. We know that Monet found Turner's work 'antipathetic . . . because of the exuberant romanticism of his fancy'. But on the other hand, in his post-Impressionist phase at the end of the 1890's Monet does indeed seem to have looked again at Turner and to have painted his series of London and Venice views as a challenge to the English master.

Towards the end of the 1870's Monet's approach to painting the natural scene underwent a subtle modification. He realized—and he was the first to do so—that the naturalistic Impressionism of the 1870's had been carried to a point at which it threatened to relapse into a commonplace. That he was right is borne out by the later works of Sisley. Consciously or unconsciously, Monet seems to have felt that, after using his eye like the lens of a camera for over ten years, he had to find some way of satisfying the demands of the creative artist within him. By 1877 his eye was keyed to perceive the slightest variations in colour and tonality and he was fully master of a technique for representing them. But he seems to have asked himself where the significance as art, as painting, lay in what he was doing. Manet and Renoir could console themselves with their interest in human beings, with their interest in the life of their own time. Even Pissarro had a Millet-like concern with the peasantry. Monet's dissatisfaction derived from the fact that light was really his principal subject and that he had not yet found a painterly means of dominating this intangible element so that he could use it within his picture as a creative force on his own terms. In time, each of the Impressionists found himself faced with a comparable crisis. Thus, four or five years after Monet, Renoir sought a way out by adopting the classical style of Pompeiian artists, of Raphael and Ingres, while in 1885–6 Pissarro tried to escape by means of restless experiments in the neo-Impressionist manner.

Monet, however, remained resolutely true to his own vision and sought the solution intuitively from within himself. By nature, Monet's colour-sensations were not as simple as those of other men. He

had only to look at an object to see a full range of spectral hues. And Clemenceau showed remarkable insight when he said to Monet one day:

> 'L'acier de votre rayon visuel brise l'écorce des apparences, et vous pénétrez la substance profonde pour la décomposer en des véhicules de lumières que vous recomposez du pinceau, afin de rétablir subtilement, au plus près de sa vigueur, sur nos surfaces rétiniennes, l'effet des sensations.'

But it is Monet's answer which we should never forget:

> 'Colour is my day-long obsession, joy and torment. To such an extent indeed that one day, finding myself at the death-bed of a woman who had been and still was very dear to me, I caught myself in the act of focusing on her temples and automatically analysing the succession of appropriately graded colours which death was imposing on her motionless face. There were blue, yellow, grey tones —tones I cannot describe. That was the point which I had reached. Nothing is more natural than the urge to record one last image of a person departing this life. But even before I had thought of recording the features of this human being to whom I was profoundly attached, my organism was automatically reacting to the colour sensations and, in spite of myself, I was being involved by my reflexes in an unconscious process in which I was taking up the normal course of my daily life.' (Clemenceau, *op. cit.*, pp. 19–20.)

Inexorably, the 'artist' in Monet began to demand equal rights with the 'eye', and then he courageously began to harness his recording instrument to creative ends. The result was that, as he concentrated on transposing his full sensations into colour, the colour structure of his picture became in itself so elaborate that he was obliged to sacrifice the principle of imitation and to accept the necessity of taking liberties with natural appearances. From that point on 'c'est l'imagination qui fait le tableau', to quote Baudelaire. Now here a fascinating parallel suggests itself with what occurred in the work of Braque and Picasso during the heroic years of Cubism (1909–13). For where Monet was concerned with the painting of light, Braque and Picasso were concerned with the painting of space and form. In both cases an artist was concentrating on a single aspect of reality, in both cases this led to the invention of a highly complex notation, in both cases intuition was the guide, and in both cases the artist found himself obliged to take liberties with natural appearances for comparable reasons.

The shift of emphasis in Monet's work coincided with his move to Vétheuil. In any case, therefore, he had to adapt his eye and his palette to new *motifs* and new tonalities. But many factors assisted the smooth evolution of post-Impressionism in Monet's work. For the change was carried through without a noticeable break, despite the break in his life caused by the death of his wife, thanks to the fact that throughout the 1880's his reputation was growing, he was gradually escaping from

the terrible poverty which had haunted him for twenty years, and he was at last able to relax and expand. What are the new characteristics of his handling? Monet paints more broadly and with more deliberate variations of texture. He breaks down colour more elaborately, indulges in freer generalizations of form, pays less attention to details, goes further in suggesting the transience of his impression, and above all relies on an element of conscious artistic arrangement. Also references to human beings become increasingly rare. Between 1878 and 1891 Monet is more consciously painting pictures: not, as before, pictures with different subjects but pictures with a single subject—light—which in itself is infinitely variable. Or rather, let us say, Monet by his resourcefulness and magic reveals the infinite variations in the quality of light. For during this great exploratory phase Monet travelled the length and breadth of France—up and down the Seine valley, to the Normandy coast, the Brittany coast, the Mediterranean seaboard, the Creuse valley and even to Holland—in search of new and more challenging experiences to broaden his vision, sharpen his visual understanding and extend the range of his powers as painter and artist. He was fearless in his pursuit, often enduring physical discomfort and suffering in order to capture a specific effect. Monet would rise before dawn, sit and wait in his little boat for the sun to rise over the water, set up his easel on the ice, work in a snowstorm or a gale, and frequently brave temperatures below freezing-point. All this, as he once remarked to Mirbeau, in order to achieve 'quelque chose que je n'avais pas fait encore; un frisson que ma peinture n'avait pas encore donné'. Yet despite this obsession with light and the marvellously subtle way in which Monet could capture, by means of colour alone, the exact difference in quality between morning, noon and evening light, between the light of the north and the light of the south, between springtime and autumn, we must not miss his unique ability to capture at the same time the *genius loci*. There should be no mistaking a Belle-Isle for a Cap Martin, a Giverny for a Vétheuil. For one of the most mysterious aspects of Monet's painting is his ability to suggest, without defining, the different character of each locality sufficiently to pin down its individuality both in time and place. Moreover, without resorting to literary or dramatic effects—such as one finds in Turner and Courbet—Monet could evoke the mood of a place and communicate something of his own mood as well. One thinks of Huysmans's comment on the 'intense melancholy' of Monet's *Glaçons* (1881), a picture painted soon after his first wife's death. Similarly one remembers Monet's letter to Durand-Ruel, written from Bordighera in January 1884, where he says: 'Here I am going to tackle palm-trees and the somewhat exotic aspects. Elsewhere I shall paint water, beautiful blue water.'

As the colour-light element in Monet's painting became increasingly dominant, he found—as his letters testify—that the accurate reconstruction of his visual sensations was a task so exacting that he was not

free to concentrate as well on elaborating the solid structure of nature. At this point he was saved by a genius for simplification of the most daring kind, so that he discovered how to hold his pictures together by an elementary design extracted from certain dominant elements of the scene but emphasized in such a way as to characterize the *motif*. Typical examples of this procedure can be found in the rhythmic cliff-lines of the Pourville and Varengeville views, in the Etretat and Belle-Isle views with their fantastic rock-structures, and in the series of *Poplars*. Monet was the first to resort to simplification of this kind—thus giving an important lead to Seurat and Gauguin—and it was this aspect of his work which surprised and shocked his contemporaries and caused them to refer to it as the art of 'a very skilful but short-lived decorator' (Degas quoted by Pissarro, Letter to Lucien of 8 July 1888). The line of decorative stylization leading gradually from Monet through neo-Impressionism to the Nabis and *art nouveau* is unmistakable, a bare fifteen years being involved in the process. Now Monet did not indulge in stylization, and I believe that we are entitled to explain his genius for vital simplification by a recrudescence of the spirit which inspired his early caricatures. For the basis of good caricature is an ability to seize on the essentials of an individual personality, then to simplify, magnify and combine them into a non-naturalistic but immediately recognizable image of the original. Except for the element of exaggeration, this is roughly what occurs in Monet's painting during the 1880's.

Two further points with regard to Monet's post-Impressionism need to be emphasized. First, no artist before Monet had ever succeeded in conveying so truthfully a sensation of flux—the flow of water, the undulation of weeds beneath the surface, the perpetual surge of the sea, the passage of time even. But at what cost was this effect achieved? There are repeated references in Monet's letters to the difficulties confronting him because nature itself had changed in front of his eyes:

> 'Jamais trois jours favorables de suite, de sorte que je suis obligé à des transformations continuelles; car tout pousse et verdit.' (Letter to Geffroy in 1889.)
>
> 'J'ai dû quitter forcément mes travaux à Londres, d'abord parce que l'atmosphère et la lumière étaient par trop changées.' (Letter to Durand-Ruel of April 1900.)

The consequence, namely that Monet progressively gave up working on the *motif*, therefore seems less surprising. In 1865 already he had painted the enormous *Déjeuner sur l'Herbe* in his studio from a great number of sketches made *en plein air*. But, after 1880, Monet was so sure of his eye and his technique that he did not hesitate to continue working in the studio on pictures begun in front of a *motif* which might be hundreds of miles away. And still these pictures remained fresh and convincing. Therein lies another of Monet's mysteries.

With the Rouen *Cathedrals*, the London, the Venice and the *Water-Lilies* series we enter an increasingly esoteric phase of Monet's post-Impressionism. During the last thirty years of his life Monet not only envisaged but painted things which no other artist had ventured on before him. His eye, his hand and his brain were at last conditioned to confront the supreme tests. 'Tandis que vous cherchez philosophiquement le monde en soi . . . j'exerce simplement mon effort sur un maximum d'apparences, en étroites corrélations avec les réalités inconnues' he said to Clemenceau. 'Quand on est dans le plan des apparences concordantes, on ne peut pas être bien loin de la réalité, ou tout au moins de ce que nous en pouvons connaître.' Monet's range narrows as his vision becomes more profound: for fifteen years he had tended to paint more and more *en série*, but with the *Haystacks* and *Cathedrals* he faced up to creating a more complex equivalent of our visual and temporal sensations by confronting us with the same *motif* seen in a succession of different lights. And he was to pursue this line of post-Impressionist development for some twenty years until his sight—and hence his precise colour notation—ultimately failed him. Throughout this late phase, the 'artist' tends to predominate over the 'eye', while line, never a very important element in Monet's work, virtually disappears. Monet was supremely conscious of pitting himself against fate in these last works. Perhaps—and the idea was never absent from his mind—he was attempting more than painting can give, more than his eyesight would allow, more than he had strength to achieve. But the daemon in him demanded to be satisfied. 'Je travaille à force, mais ce que j'ai entrepris ici est d'une énorme difficulté, mais en même temps d'un bien grand intérêt' he wrote to Durand-Ruel from Rouen in March 1892. 'C'est à rendre fou furieux, quand on cherche à rendre le temps, l'atmosphère, l'ambiance' he wrote to Geffroy in 1890, and to the same correspondent in 1893: 'Plus je vais, plus j'ai de mal à rendre ce que je sens.' However, Monet allowed nothing to deflect him from his set purpose even though by April 1894 he was complaining to Durand-Ruel: 'j'ai tant de peine maintenant à faire quelque chose et je suis si long.' Difficulties with his sight and the slowing down of his hand seem if anything merely to have exaggerated his tendency for self-criticism.

From earliest days Monet had never hesitated to destroy his own works, either because he needed to use the canvas again, or to prevent pictures falling into the hands of a creditor, or because he was dissatisfied with what he had done. During these last years he became increasingly severe with himself and destroyed an enormous number of canvases. 'Ne croyez pas que j'aspire à voir mon nom dans les journaux' he had written to Durand-Ruel in March 1883. 'Je suis bien au-dessus de cela et je me moque de l'opinion de la presse et des soi-disant critiques d'art . . . Je sais ma valeur, et suis plus difficile pour moi que n'importe qui . . . Je n'ai pas, croyez-le bien, l'ambition d'être populaire et n'aspire pas à faire le bruit des aquarellistes et autres.'

The 'artist' in Monet knew what was right, but his 'eye' remained the final judge. 'Le résultat est tout' he wrote to Durand-Ruel in February 1905, brushing aside with some irony what he regarded as an irrelevant and impertinent inquiry by William Rothenstein and Alexander Harrison as to whether or not he painted directly from nature. Besides, as he wrote again to Durand-Ruel in April 1907, the more he painted —indoors or outdoors—the more he himself could see which pictures were good and which were not worth preserving: 'Ce qui ne m'empêche pas, au contraire, d'être plein d'ardeur et de confiance pour en faire des meilleures.'

The *Water-Lilies* series, on which Monet worked for more than twenty years, was the greatest test of all. 'C'est au-delà de mes forces de vieillard, et je veux cependant arriver à rendre ce que je ressens' he complained to Geffroy in one of his many fits of discouragement. In these pictures Monet banished any direct source of light. Instead he looked into the flaccid surface of a sheet of water, broken here and there by the leaves and flowers of water-lilies, and watched the patterns of light and colour created by beams of sunlight, by reflections of the sky and of the luxuriant growth round the edges of the pool, or by the disturbance of a passing ripple. The effects are, so to speak, kaleidoscopic and the mood rhapsodic. But as he meditated on the constantly changing appearance of this small corner of nature, Monet succeeded in transforming his private microcosm into a universe. Growth and decay, spring and autumn, calm and ebullition, spareness and profusion, reality and reverie—all find expression here in a free outpouring of colour. But this flow of colour was not emotionally dictated, nor was the dissolution of form a conscious stylistic innovation. Monet could not help himself, and as he wrote to Geffroy in 1912: 'Je sais seulement que je fais ce que je pense pour exprimer ce que j'éprouve devant la nature et que le plus souvent, pour arriver à rendre ce que je ressens, j'oublie totalement les règles les plus élémentaires de la peinture . . . Bref, je laisse apparaître bien des fautes pour fixer mes sensations.' To the end, therefore, Monet was struggling to satisfy his 'eye', and for that reason he was the one insatiable Impressionist.

Biographical Chronology
by John Richardson

1840 NOVEMBER 14th. Claude-Oscar Monet born at rue Lafitte, Paris, the elder son of a grocer.

***c.* 1845** Because of financial difficulties the Monet family moves to Le Havre where the artist's father goes into partnership with his more prosperous brother-in-law, Monsieur Lecadre, a ship-chandler and grocer.

1850–5 Attends the college in rue de la Mailleraye, Le Havre. Makes a precocious reputation as a caricaturist.

1856–8 Studies drawing under François-Jacques Ochard. Exhibits caricatures (which he sells first at ten and later at twenty francs apiece) in a local stationer's and frame-maker's shop, where he meets the former proprietor Eugène Boudin. Boudin, whose work at first repels him, persuades Monet, against his will, to take up landscape painting. The two artists work together out-of-doors, a new experience for Monet 'as if a veil had been torn from my eyes. I understood. I grasped what painting was capable of being. My destiny as a painter opened up before me.' Boudin adopts Monet as a pupil; he also paints in the studio of his aunt, Madame Lecadre, an amateur artist. *View of Rouelles* accepted for an exhibition in Rouen. Makes first purchases of Japanese prints.

1859 MAY. Persuades his parents to allow him to pay a short visit to Paris, where he studies the Salon (Troyons and Daubignys especially impress him). Encouraged by Troyon, to whom he has an introduction, he obtains his parents' permission to stay on for two months; then, against their will, establishes himself permanently in Paris, first at 35 rue Rodier, then at 28 rue Pigalle. His allowance is cut, but he lives on the 2,000 francs he has saved (proceeds from his caricatures). Infuriates his family by refusing to study at the Ecole des Beaux Arts; works instead under the academic painter, Charles Jacque, and at the 'free' Académie Suisse, where he meets Pissarro. Frequents the Brasserie des Martyrs.

1860 FEBRUARY–MAY. Frequents a loan exhibition of modern paintings in the Boulevard des Italiens and is impressed by the Delacroixs.
APRIL. Paints landscapes at Champigny-sur-Marne.
Autumn: Called up for military service and sent to Algeria where he serves in the Chasseurs d'Afrique.

1860–2 Military service in Algeria. Obtains special leaves by painting the portrait of his captain's wife. The light and colour of North Africa are a revelation and, as he later admits, have important consequences for his work.

1862 Early: Suffers from anaemia and is sent home to convalesce for six months at the end of which his parents, who are warned that a return

to Algeria might have fatal results, buy a substitute for the remaining four years of his military service.

Summer: At his family's house at Sainte-Adresse, paints in the open air, often in the company of Boudin. Through an English acquaintance meets Jongkind who replaces Boudin as his master.

NOVEMBER. Once more persuades his family to allow him to go to Paris; they agree, on condition that he studies under a 'serious' teacher. On the advice of his cousin, a successful Salon painter called Toulmouche, enrols at the Académie Gleyre, where he meets Bazille, Sisley and Renoir but learns nothing from the academic teaching.

1863 Stays on at Gleyre's to please his parents.

MARCH. Manet's exhibition at the Galerie Martinet comes as a revelation.

APRIL. Spends Easter with Bazille, Renoir and Sisley at Chailly in the Forest of Fontainebleau; all work in the open air. Strongly influenced by the Barbizon painters who live and work nearby. The others leave but Monet stays on. From a friend's apartment watches Delacroix at work in his garden studio.

End of the year: Financial difficulties and failing vision cause Gleyre to shut down his studio.

1864 In Paris, meets Courbet who in years to come helps him financially as well as with technical advice.

JUNE. Goes to Honfleur, where Bazille promises to join him.

JULY 23rd. Bazille does not appear and Monet returns to Paris to fetch him; the two artists take a boat down the Seine to Honfleur; they lodge at a baker's and take their meals *chez* la Mère Toutain at la Ferme Saint-Siméon on the cliffs outside the town; paints *A Farmyard, Normandy* (No. 5). Sends a flower-piece to an exhibition in Rouen.

End of summer: Bazille leaves; Monet stays on and paints two panels for Monsieur Gaudibert (his earliest patron) at Le Havre. Visits his family at Sainte-Adresse, quarrels with them and once again his allowance is cut.

OCTOBER. In despair sends three pictures to Bazille at Montpellier in the hope that Bruyas may buy them—without success.

DECEMBER. Returns disconsolate and almost penniless to Paris.

1865 JANUARY 15th. Bazille rents a studio apartment in Paris at 6 rue Furstenberg which he shares with Monet. Visits from Courbet, Pissarro, Cézanne.

Spring: Instals himself at the Auberge du Lion d'Or at Chailly. Returns briefly to Paris for the *Salon* where he exhibits (first time) two seascapes, *La Pointe de la Hève* and *L'Embouchure de la Seine à Honfleur* (1864), which receive favourable attention from the critics.

AUGUST 18th. Joined by Bazille at Chailly. Renoir and Sisley stay nearby at Marlotte. Works on *Déjeuner sur l'Herbe:* various studies, then large preliminary sketch (Museum of Western Art, Moscow), finally life-size composition (fragments, Louvre and Coll. Eknayan,

Paris) for which his mistress Camille Doncieux Bazille and Lambron des Piltières pose.

End of August: Wounded in the leg 'while trying to protect some children from a bronze discus with which some clumsy Englishmen are playing'. After a brief convalescence resumes work on the *Déjeuner*. Courbet offers suggestions, as a result of which Monet makes certain unfortunate changes and finally abandons the painting in despair; later the *Déjeuner* is seized for non-payment of debts, rolled up and left in a damp place where it deteriorates. When the artist regains possession he has to destroy the right half and cut the left into two sections.

Autumn: Works at Trouville with Daubigny and Courbet; meets Whistler.

Winter: Returns to Paris; Bazille has given up his apartment but kept on the studio. On a visit to Paris Monet's father relents and gives his son 150 francs.

1866 JANUARY. Fancy-dress party in the studio; neighbours complain of the row and the two artists are ejected in February.

Spring: In four days paints full-length portrait (*La Dame en Robe Verte*, Kunsthalle, Bremen) of Camille Doncieux whom he had met shortly before. Instead of the *Déjeuner* submits this and a *Road in Fontainebleau Forest* (1865) to the Salon. Both are accepted and the portrait attracts very favourable attention from Zola and other critics. As a result, his family temporarily restores his allowance. Taken by Zacharie Astruc to visit Manet in his studio.

Summer: From a balcony in the Louvre paints *Saint Germain L'Auxerrois* (Nationalgalerie, Berlin) and other views. Takes a house with Camille at Ville d'Avray, is visited by Courbet, and paints *Femmes au Jardin* (Louvre) on a specially adjustable easel erected in his garden.

Late summer: Short of money, slashes some 200 canvases to save them from seizure and leaves Ville d'Avray to escape his creditors.

Autumn: At Le Havre, paints *Terrace by the Sea* (Coll. Pitcairn, Bryn Athyn), then moves to Honfleur where he spends the winter painting a large *Harbour Scene* (Rewald, p. 135) and other sizable works.

1867 Bazille buys *Femmes au Jardin* for 2,500 francs (paid in instalments of 50 francs a month) to alleviate Monet's financial situation.

JANUARY. At Honfleur; paints snow-scenes (*Route de Saint-Siméon*).

Spring: Returns to Paris and submits *Femmes au Jardin* to Salon; refused, but Monet exhibits it in a dealer's (Latouche's) shop window at 1 rue Auber. Continues series of Paris views.

JUNE. In desperate financial straits, throws himself on parents' mercy; forced by them to leave Camille, who is pregnant, in Paris, and take refuge with his aunt, Madame Lecadre at Sainte-Adresse.

JULY. Temporarily loses eye-sight. Camille gives birth to Jean Monet in Paris.

Autumn: Leaves Sainte-Adresse for Paris; stays at Bazille's studio, 1 rue Visconti, where Renoir is also living. Financial situation desperate.

1868 Spring: Established at Bonnières-sur-Seine. Boudin secures him an invitation to contribute to the Exposition Maritime Internationale at Le Havre, where he is awarded one of twenty-six silver medals; however he sells nothing and his canvases are seized by creditors from whom Gaudibert buys large seascapes for 80 francs. *Navire Sortant des Jetées du Havre* accepted at the Salon; his other entry refused.
MAY. Instals himself with Camille and child at Fécamp.
JUNE 29th. Thrown out by landlord and disowned by family; Monet writes to Bazille that he has attempted suicide. Visits Gaudibert at Le Havre; wanders from place to place, at one moment staying with Bazille in Paris, before returning to Fécamp.
SEPTEMBER. Thanks to the generosity of Gaudibert, who commissions portraits of himself and his wife (Musée de l'Impressionnisme) and buys various paintings, and to Arsène Houssaye's purchase of *La Dame en Robe Verte* for 800 francs, Monet is enabled to take a small house for himself and Camille near Fécamp (probably at Etretat) where he has a brief respite from worry and again sets to work.
Winter: Paints *Le Déjeuner* (Städel Institute, Frankfurt).

1869 Winter: Again no allowance from his family. Leaves Etretat for Paris.
Spring: Entries refused by the Salon; one of these, *A View of Sainte-Adresse*, is subsequently exhibited at Latouche's where it excites considerable attention. Stays with the Gaudiberts at Le Havre.
JUNE. With money provided by the Gaudiberts takes a house at Saint Michel, near Bougival, where he works with Renoir who is living nearby with his family.
AUGUST. No money left for food or painting materials. Applies to Bazille for help. Renoir supplies him with bread stolen from his mother's table. Paints three versions of *La Grenouillère*, a nearby restaurant and bathing-establishment; Renoir does the same.
Autumn: Visits Etretat and Le Havre, then rejoins Camille at Saint Michel. Family still adamant in refusing all help.

1870 JANUARY. At Givry in the Ardennes (as witness *Tête de Sanglier*, inscribed *Givry* and dated *January 4th*).
Spring: Refused at Salon. Fantin-Latour paints *L'Atelier des Batignolles*, a group of friends in Manet's studio, among whom is Monet.
JUNE 26th. Marries Camille Doncieux.
Summer: Working at Le Havre and with Boudin at Trouville, where he instals himself and family at the Hôtel Tivoli.
JULY 18th. Outbreak of Franco-Prussian War.
SEPTEMBER. Unable to pay bill at Hôtel Tivoli, he leaves his wife temporarily in the care of Boudin and embarks for England. As a socialist, feels no obligation to fight for the Empire. According to Michel Monet, Camille subsequently goes to London, where the artist paints her portrait, also known as *Méditation* (Musée de l'Impressionnisme).
Autumn: Establishes himself first at 11 Arundel Street, Piccadilly

Circus [*sic*] and then at 1 Bath Place, Kensington. Paints Thames and London parks.

NOVEMBER 24th. Death of Bazille in action.

Introduced by Daubigny to the dealer Durand-Ruel, who has taken refuge in London and opened a gallery at 158 Bond Street. Works bought by Durand-Ruel who exhibits *Entrance to Trouville Harbour*.

1871 Monet, and Pissarro who is living at South Norwood, visit the National Gallery and the South Kensington Museum; both artists are interested in Constable, Turner and other English landscape painters.

MAY. Durand-Ruel lends a number of French paintings, including two Monets, to the International Exhibition, South Kensington.

Summer: After repeated invitations from his friend, D'Estournelles de Constant, leaves for Holland (Zaandam). Discovers and buys a number of Japanese prints.

Winter: Returns via Belgium (where he paints Antwerp) to Paris. Frequents the Café Guerbois.

DECEMBER. Rents a small house (once inhabited by the painter Ribot) at Argenteuil on the Seine where he remains until 1876.

1872 JANUARY. With Boudin visits Courbet who has been transferred from prison to a clinic in Neuilly.

Spring: Works in and around Le Havre, paints *L'Impression* of the harbour. Submits no works to the Salon.

Summer: Returns to Holland where he paints a series of canal scenes. Durand-Ruel exhibits two of his paintings in London.

Autumn: Renoir pays frequent visits to Argenteuil and the two artists often work together, as at La Grenouillère in 1869. The *Déchargeurs de Charbon* (No. 31), dates from this winter. Durand-Ruel exhibits two more of his paintings in London.

1873 Spring and summer: Visits Le Havre and paints the harbour. Works on river scenes at Argenteuil. At about this time orders a *Bateau-Atelier* similar to Daubigny's *Botin*. Meets the amateur painter, Gustave Caillebotte, a local resident, who buys paintings and becomes attached to the Impressionist group.

Durand-Ruel again exhibits two of his paintings at both his summer and winter exhibitions in London.

DECEMBER 27th. After a long struggle Monet finally persuades his fellow Impressionists to found an exhibiting society, Société Anonyme Co-opérative d'Artistes-Peintres, Sculpteurs, Graveurs et Lithographes, with premises in the former studio of Nadar, the photographer, at the corner of the rue Daunou and the Boulevard des Capucines. About this time Monet paints views of the Boulevard des Capucines (Colls. Mrs Marshall Field, New York and Museum of Western Art, Moscow) from a window on these premises.

1874 JANUARY 4th. Ernest Hoschedé (1838–90; Director of *Le Gagne-Petit*, financier and collector) who buys Impressionist painting and is

a close friend of Monet, sells part of his collection; three of his Monets fetch good prices. Such prices, however, are not maintained.

APRIL 15th–MAY 15th. First Exhibition of the Société Anonyme des Artistes-Peintres. Monet sends five paintings, including one entitled *Impression* (the cataloguer mistakenly adds—*Sunrise*; it is actually a mist effect) which earns the group the derogatory name, 'Impressionists'. The exhibition is received with ridicule by public and critics alike.

Summer: Ejected by his landlord from his house at Argenteuil, but with Manet's help finds another in the same neighbourhood. Manet and Renoir spend several weeks nearby and all three artists work together. Manet and Renoir paint Monet and his family in the garden. Manet, who is finally converted to *pleinairisme* and to Monet's Impressionist vision, also paints Monet at work in his *Bateau-Atelier*. Visits Le Havre.

Durand-Ruel again exhibits pictures by Monet at both his spring and summer exhibitions in London.

1875 Winter: At Argenteuil painting snow-scenes and in Paris—serious financial difficulties.

MARCH 24th. In an effort to make themselves known and to sell their pictures, the Impressionists, with the help of Durand-Ruel, organize an auction at the Hôtel Drouot of seventy-two works, including twenty by Monet; this is a fiasco, the public jeer, the police have to be sent for. Monet's prices vary between 165 and 325 francs. The only positive consequence of this sale is that Renoir and Cézanne meet a new collector, Victor Chocquet, whom they introduce to Monet.

JULY. Serious illness of Camille. Spends the summer at Argenteuil.

1876 Winter: In Paris, works in a studio at 2 Boulevard Saint-Denis, painting and repainting *La Japonaise* (No. 46).

APRIL 15th. Second Impressionist Exhibition at Durand-Ruel's Gallery, 11 rue Le Peletier. Monet exhibits eighteen works of different periods, including *La Grenouillère* and *La Japonaise*, which is sold for 2,000 francs. The exhibits are ridiculed by critics and public alike. Partly as a result of discouragement, the Impressionists disagree among themselves: the disintegration of the group has begun. Meets John Singer Sargent who becomes a close friend and admirer.

Early summer: Paints the Tuileries Gardens, then returns to Argenteuil and does more views of the Seine.

Late summer: Stays with the Hoschedés at Château de Montgeron; begins decoration, *Dindons* (Musée de l'Impressionnisme), paints landscapes, garden scenes and, in the autumn, two versions of *La Chasse* (Colls. Comtesse de Brecey and the heirs of M. Donop de Monchy).

Winter: Returns to Paris and starts *Gare St. Lazare* series on which he works for a few months.

1877 APRIL 5th. Opening of Third Impressionist Exhibition at 6 rue Le Peletier; this is now billed as Exposition des Impressionnistes. Monet shows thirty-one works including the unfinished *Dindons* and eight

(not seven, as the catalogue says) of the *Gare St. Lazare* series. Reactions of the critics and public once again hostile. After the exhibition a second public auction takes place; Monet does not contribute. It is as much a failure as its predecessor.

Summer: Unable to go to Argenteuil (difficulties with his landlord?), stays instead with the Hoschedés at Montgeron, where he paints Madame Hoschedé in the garden, the Hoschedés' daughter as well as garden and landscape scenes.

Autumn and winter: In Paris; his studio is at 17 rue Moncey, his apartment at 26 rue d'Edimbourg. Once more penniless, he is obliged to offer paintings for 40 and 50 francs apiece to Chocquet. Appeals for help to Dr Gachet, Eugène Murer, Charpentier and Zola.

1878 JANUARY 5th. Manet advances 1000 francs to Monet; he settles his debts at Argenteuil and takes a house at Vétheuil on the Seine, where he moves in the spring.

MARCH. Birth of Michel Monet at 26 rue d'Edimbourg.

MAY. Publication of Theodore Duret's *Peintres Impressionnistes*.

JUNE 5th–6th. Monet's benefactor Hoschedé, ruined by unwise speculations, is forced by creditors to auction his entire collection. Twelve important Monets, including *Saint-Germain L'Auxerrois* (Nationalgalerie, Berlin) go for absurdly small prices. Not long after this Monet comes to the rescue of Madame Hoschedé (who ultimately becomes his second wife); she brings her two sons and four daughters to live with him at Vétheuil.

JUNE 30th. First Fête Nationale since the War and the Commune. Back in Paris Monet paints the rue Montorgueil and the rue Saint-Denis decked with flags.

Summer: Paints Vétheuil and Lavacourt on the opposite bank of the Seine.

Winter: Once again penniless, unable at one moment to buy food or painting materials. Series of winter landscapes of the Seine.

1879 At Vétheuil, except for occasional visits to Paris, where he keeps on his *pied à terre*, rue Moncey.

APRIL 10th–MAY 11th. Fourth Impressionist Exhibition, 28 Avenue de l'Opéra. Monet feels too impoverished and depressed to take part; however, Caillebotte assembles and frames a group of twenty-nine works of all periods, so that he is well represented. Mostly hostile criticism; nevertheless, for the first time the exhibition makes a profit; the public is less antagonistic.

Summer: Paints fields of poppies around Vétheuil, views of the Seine and Lavacourt. Pawns his few possessions to pay for Camille's illness.

SEPTEMBER. Death of Camille.

Winter: The Seine freezes over and Monet has his easel dug into the ice, so as to be able to paint the frozen landscape. Later he paints the thaw.

1880 Spring: Renoir's success at the Salon of 1879 encourages Monet to submit two landscapes, his first attempt since 1870. *Glaçons* is refused and a large but less important *Landscape at Lavacourt*

accepted, though badly hung. Accused by Degas of treachery for attempting to compromise with officialdom he never exhibits at the Salon again.

APRIL 1st–30th. Fifth Impressionist Exhibition at 10 rue des Pyramides. Monet, Renoir and Sisley, having quarrelled with Degas and his faction, refrain from exhibiting.

JUNE 7th. Opening of an exhibition of eighteen works by Monet in the offices of the review, *La Vie Moderne* (7 Boulevard des Italiens), promoted by the publisher Charpentier whose wife has taken up Renoir. This exhibition, which has a catalogue prefaced by Théodore Duret, is unsuccessful; on the other hand it is not ridiculed. After it closes Madame Charpentier buys *Les Glaçons* for 1,500 francs.

Autumn or winter: Moves to a new studio at 20 rue de Vintimille. Returns to Vétheuil.

1881 JANUARY–FEBRUARY. Paints more *Débâcles*. Visits Durand-Ruel who agrees to make regular purchases of his work.

MARCH 9th. Goes to Fécamp for about a month and paints seascapes.

APRIL 2nd–MAY 1st. 6th Impressionist Exhibition, 35 Boulevard des Capucines. Monet makes no contribution.

Summer: At Vétheuil.

LATE AUGUST–EARLY SEPTEMBER. On the Normandy coast (Fécamp or Pourville?).

NOVEMBER. Leaves Vétheuil, stays briefly at rue Vintimille.

DECEMBER. Instals himself with Madame Hoschedé and family in the Seine valley at the Villa Saint-Louis, Poissy.

1882 FEBRUARY 1st. Union Générale goes bankrupt; Feder, one of Durand-Ruel's backers, is seriously implicated; Durand-Ruel is temporarily obliged to withdraw support from Monet and his other Impressionist artists.

FEBRUARY 5th. Leaves for Dieppe, then goes to Pourville where he stays at an inn run by Père Paul and his wife, whose portraits he paints and to whom he presents the *Still-Life with the Galettes* (Coll. Durand-Ruel); works hard and does not return to Poissy until May.

MARCH 1st. Opening of 7th Impressionist Exhibition, 251 rue Saint-Honoré. Monet, Renoir and Sisley participate once again, Monet sending thirty-five works, only thirty of which are actually hung. More favourable reaction from public and critics. J. K. Huysmans writes: 'Certainly the painter who has executed these pictures is a great landscapist'.

END OF JUNE. With family for more than three months at Villa Juliette, Pourville. Work goes badly.

EARLY OCTOBER. Returns to Poissy discouraged, having destroyed several canvases. Paints views of the Seine.

DECEMBER. House at Poissy flooded.

1883 END OF JANUARY. Leaves Poissy for a month in Normandy, first at

Le Havre, then Etretat, where he paints Villers and the rock arch. Returns to Poissy in March.

MARCH 1st–25th. Retrospective Exhibition of fifty-six works at Galerie Durand-Ruel. Discouragement at negative reaction of public not made up for by compliments from colleagues and friends.

APRIL 21st. Opening of Impressionist Exhibition at Dowdeswell and Dowdeswell in London; this includes seven pictures by Monet, priced at between £100 and £160. During this year he is also represented at exhibitions in Boston, Berlin and Rotterdam.

APRIL 30th. Death of Manet; Monet is a pall-bearer at the funeral. Almost the same day moves from Poissy to a house at Giverny which he first rents and ultimately (1890) buys. Builds a boat-house for his various craft, starts to plan the garden and paints riverside scenes.

OCTOBER. Visits Pissarro in Rouen probably to discuss a further Impressionist Exhibition, to which Monet is opposed.

DECEMBER. Holiday with Renoir on the Riviera; they explore the coast from Marseilles to Genoa, but work little. They visit Cézanne at L'Estaque.

DECEMBER 27th. Hurried trip to Paris in order to extract money from Durand-Ruel, himself in debt for more than a million francs.

1884 JANUARY 17th. Leaves Giverny alone to spend three months working on the Mediterranean coast, first at Bordighera, then at Menton (April). Paints landscapes and a few still-lifes of oranges and lemons.

APRIL 14th. Returns to Giverny.

APRIL. Exhibits at 3rd Exposition Internationale de la Peinture at the Galerie Georges Petit, 8 rue de Sèze; this angers Durand-Ruel who is in rivalry with Petit. All dealers are affected at this period by a general financial depression; Durand-Ruel barely manages to escape bankruptcy.

AUGUST. With family at Etretat.

SEPTEMBER–DECEMBER. At Giverny. At Durand-Ruel's request, he starts trying to 'finish' his pictures, but this leads to a series of disasters and eventually discouragement.

1885 JANUARY–FEBRUARY. At Giverny; series of snow-scenes.

MARCH. Works on decorations for Durand-Ruel's apartment; he had undertaken to do these in July 1883 when behind-hand with delivery of pictures.

Spring and summer: Mostly at Giverny. In August writes to Pissarro that his work is going badly. Exhibits ten pictures at 4th Exposition Internationale de la Peinture (Galerie Georges Petit), also contributes to an exhibition organized by Durand-Ruel at the Hôtel du Grand Miroir, Brussels.

OCTOBER. To Etretat where he stays for three months. Durand-Ruel again on the verge of bankruptcy.

DECEMBER. Returns to Giverny. Durand-Ruel reproaches Monet for

arranging a one-man show with Georges Petit in the following year; they quarrel.
Distressed by the publication of Zola's *L'œuvre* which describes the misfortunes of an Impressionist painter.

1886 Spring: Exhibits ten pictures at the Société des XX, Brussels—bad reception by critics.
At about this time start the monthly dinners of the Impressionists and their circle (Monet, Pissarro, Duret, Renoir, Mallarmé, Huysmans) at the Café Riche.
MARCH. Durand-Ruel leaves for America where he has been invited to organize an exhibition of the 'Impressionists of Paris'. The exhibition of 310 works, including fifty by Monet, opens on April 10th at the American Art Association, New York, whence it is transported on May 25th to the National Academy of Design. Reactions of the public and the critics are on the whole encouraging. Monet who has been left without money by Durand-Ruel sells to Georges Petit.
APRIL 26th. Leaves Giverny for a fortnight in Holland, mostly at the Hague; paints the tulip fields.
MAY–JULY. Exhibits thirteen works at the 5th Exposition Internationale de la Peinture (Galerie Georges Petit) with considerable success, also exhibits at Grenoble in August.
Summer: At Giverny, where he paints two large decorative panels, *Femmes à l'Ombrelle* (Musée de l'Impressionnisme).
END OF AUGUST. Joins Mme Hoschedé at Forges-les-Eaux in Normandy.
SEPTEMBER 3rd. Returns to Giverny, then leaves almost at once for Belle-Isle where he spends about three months and paints some forty pictures of this wild, stormy island. Often has to tie down his easel with cords and stones to prevent it being carried away by gales. Meets Gustave Geffroy, his future biographer.
END OF NOVEMBER. Stays for a few days with Octave Mirbeau on the island of Noirmoutier before returning to Giverny.
Has a further quarrel with Durand-Ruel and breaks his contract.

1887 Spends most of the year at Giverny.
MAY. On the committee of the 6th Exposition Internationale de la Peinture (Galerie Petit) to which he contributes fifteen works; his views of Belle-Isle have considerable success.
MAY 25th. Opening of Durand-Ruel's second Impressionist exhibition at the National Academy of Design, New York—a *succès d'estime* but financial failure. Durand-Ruel opens a New York branch in a Fifth Avenue mansion belonging to the American collector Havemeyer. Monet disapproves of this American venture, not least because he does not like his work leaving France.
Summer: At about this time paints compositions of girls in boats on the river Epte.

DECEMBER. Two paintings by Monet exhibited at the Royal Society of British Artists.

1868 JANUARY–APRIL. At Antibes. Paints a series of Mediterranean paintings which arouses the admiration of Mallarmé.
Spring: Sargent paints *Monet at work at Giverny* (Tate Gallery).
MAY 25th–JUNE 25th. Exhibition of Impressionist paintings at Durand-Ruel's to which Monet pointedly does not contribute.
JULY. Visits London (with Sargent?). Exhibits ten Antibes seascapes at Boussod and Valadon, 19 Boulevard Montmartre. The director of the gallery is Theo van Gogh with whom Monet signs a contract. Reviewing this exhibition, Felix Fénéon talks of the artist's 'excessive bravura of execution, fecund powers of improvisation and vulgar brilliance'.
Refuses the Légion d'Honneur.
SEPTEMBER. Stays at Etretat where he paints a further series of views of the Manne-porte.
End of the year: Back at Giverny.

1889 JANUARY. With Frantz Jourdain, Louis Mullem and Gustave Geoffroy pays a short visit to Fresselines in the Creuse; they sleep in an inn but spend their days with the poet and musician Maurice Rollinat, a friend of Geffroy.
MARCH. Returns to Fresselines for three months; paints numerous pictures of the neighbouring hills and moors.
Spring: Twenty paintings by Monet exhibited at the Goupil Gallery, London. Second exhibition at Boussod and Valadon. Again contributes to the Société des XX Exhibition in Brussels.
Summer: At Giverny.
JUNE. Monet-Rodin Exhibition at Galerie Georges Petit; catalogue with preface by Octave Mirbeau. This, Monet's biggest retrospective (sixty-six paintings), has an enormous popular success. Rage of the artist because Durand-Ruel refuses to lend.
Represented by three paintings at the Exposition Universelle which celebrates the centenary of the French Revolution.
Autumn: With Sargent and Berthe Morisot organizes a subscription of 20,000 francs to buy Manet's *Olympia* from his widow and present it to the French nation, thus preventing its purchase by an American.
SEPTEMBER. Theo van Gogh sells a Monet for the record price of 9,000 francs.

1890 Most of the year at Giverny.
FEBRUARY. In the name of subscribers offers *Olympia* to the State. It is not accepted for the Louvre but is hung (November) in the Musée du Luxembourg.
Spring–Summer: Paints poplars on the banks of the river Epte. Greatly discouraged because his work goes badly. Destroys numerous canvases.

JULY. Suffers from severe attacks of rheumatism, the result of having worked out of doors for years in all weathers.

End of summer: Begins series of Haystacks painted at different times of the day and under different atmospheric conditions; continues the series through the autumn and winter, even in the snow.

OCTOBER. Having broken with Boussod and Valadon, resumes selling pictures to Durand-Ruel but on a more business-like and less friendly basis than before. Monet requires some 80,000 francs to buy his house at Giverny; when this finally becomes his property in December he embarks on ambitious improvements to garden.

1891 Winter: Continues *Haystack* series.

MARCH. Durand-Ruel holds exhibition of works by Monet, Sisley and Pissarro in New York. Monet is represented in the exhibition of the New English Art Club.

MAY. Exhibition of twenty-two paintings, including fifteen *Haystacks*, at Durand-Ruel, Paris; all sold in the first three days for prices between 3,000 and 4,000 francs. From now on Monet, who has developed a shrewd business sense, sells most of his output to Durand-Ruel but avoids any formal agreement and continues to sell, as it suits him, to other dealers, such as Georges Petit or the Bernheim brothers.

Summer and autumn: At Giverny, continues with series of *Poplars:*

DECEMBER 8th–24th. Visits London; stays with a Mr Harvley [*sic*] at 60 Curzon Street. Monet had for a long time contemplated doing a series of London impressions, but does not appear to have worked on this occasion. Talks of paying a second visit to London 'very soon in order to work there'; there is no evidence that this takes place.

1892 FEBRUARY 24th. Leaves Giverny for Rouen, then goes to Paris to hang an exhibition of fifteen recent works (including six *Poplars*) at Durand-Ruel's, February 29th–March 10th. Returns to Rouen and starts painting the cathedral. Discouraged by the difficulty of the task.

APRIL. Returns to Giverny where he paints the Japanese bridge which he has recently built over a pond formed by damming a tributary of the river Epte. Becomes absorbed in the elaboration of his garden which, though small (two or three acres), requires six gardeners for upkeep. Continues series of *Poplars*.

Summer: Marries, as his second wife, Madame Ernest Hoschedé, his companion for the last ten years or so. Shortly afterwards his step-daughter, Suzanne Hoschedé, marries a young American painter, Theodore Butler. As a result of these interruptions, works little.

NOVEMBER. Rodin proposes unsuccessfully to the municipality that Monet should execute one of a series of large landscape decorations for the Hôtel de Ville, Paris.

1893 JANUARY. Work continues slowly. Paints out-of-doors a series of snow scenes despite great cold; the thaw intervenes and all, except four or five, have to be destroyed.

FEBRUARY. Greatly impressed by a Japanese Exhibition (Hiroshige

and Utamaro) organized by Bing at Durand-Ruel's. Monet's own collection of Japanese prints by now fills several portfolios and covers much of the wall-space at Giverny.

FEBRUARY–MARCH. At Rouen painting *Cathedral* series. Installed in a room over a shop, Au Caprice, 81 rue Grand-Pont, he works simultaneously on several canvases depicting the cathedral at different hours of the day. Continues to work on the series after his return to Giverny where he spends rest of the year. Also paints landscapes.

1894 At Giverny throughout most of the year; continues to work sporadically on the *Cathedrals*, constantly putting off the exhibition which he is determined to consecrate to them.

FEBRUARY 21st. Durand-Ruel balks at the high price (15,000 francs) which Monet proposes to ask for the *Cathedrals*; Camondo, however, buys four.

MARCH 2nd. Death of Caillebotte, greatest of the Impressionist benefactors, who leaves his superb collection of sixty-five pictures to the Luxembourg; Renoir, his executor, spends the next two years endeavouring to implement the terms of Caillebotte's will. In the end only forty items are accepted, including eight by Monet.

APRIL. Profits from fine weather to paint 'quelques toiles de printemps'. During the summer works in his garden, his 'outdoor studio'.

NOVEMBER. Cézanne comes to stay at the inn at Giverny, paints in the neighbourhood and is entertained by Monet who introduces him to Clemenceau, Rodin and Geffroy. After a short visit Cézanne disappears to Paris without a word leaving behind various canvases which Monet —an ardent admirer—takes care of.

1895 End of January: Leaves to join one of his sons in Norway where he settles at Sandviken on the slopes of Mount Kolsaas, near Oslo. At first discouraged because he cannot get the feel of the unfamiliar landscape. Works out-of-doors painting *Effets de Neige* until his 'beard is covered with icicles'. Meets Prince Eugène of Sweden, the artist and collector, who sponsors a Monet exhibition in Stockholm in 1897.

MAY 10th–31st. Exhibition of fifty works (one *hors catalogue*), including twenty *Rouen Cathedrals*, at Durand-Ruel's; critics mostly favourable, but he is attacked by some painters and erstwhile admirers. Monet's reputation is now higher than that of any other Impressionist, particularly in America.

JUNE. Ill-health; joins his family for a cure at Salies-de-Béarn in the Pyrenees. Spends rest of the year at Giverny.

1896 MID-FEBRUARY. After a period of illness and depression, goes to work for some months at Varengeville and Pourville to paint and revisit the scenes he had painted fifteen years before. His health and spirits recover and he executes numerous atmospheric studies of *Falaises*. Degas recounts seeing Monet arrive one day in a little carriage at Varengeville; the latter descends, looks at the sky and says 'I am half an hour too late: I'll have to come back tomorrow'.

APRIL. Returns to Giverny and continues to paint his garden.
Summer: Contributes to the exhibition of La Libre Esthétique in Brussels.
Autumn: Series of *Chrysanthemums*.

1897 JANUARY 18th. Because 'there is no trace of snow at Giverny', spends three months at Pourville 'to finish pictures started the previous year which interest me a great deal and which I am quite pleased with'.
FEBRUARY. Exhibition at Stockholm.
EARLY APRIL. Returns to Giverny, and paints a series of eighteen *Matins sur la Seine*, all the same view.
Summer: Twenty pictures by Monet exhibited at the Second International Exhibition of Art (Biennale) at Venice. Contributes to the exhibition of La Libre Esthétique in Brussels.

1898 A militant Dreyfusard, Monet signs a protest, drawn up by Zola, against Dreyfus's secret trial.
MAY. A room of Monets in a mixed exhibition at Durand-Ruel's.
JUNE. Exhibition of sixty-one recent paintings at Galerie Georges Petit includes seven *Cathedrals*, eight Norwegian snow scenes, twenty-four *Falaises*, eighteen *Matins sur la Seine*, and four *Chrysanthemums*. This exhibition causes a temporary coldness in the relationship between Monet and Durand-Ruel.
Summer: At Giverny, paints his garden.

1899 Despite his decision, taken the previous year, to revisit Normandy, Monet seems to have spent most of the year at Giverny.
JANUARY 29th. Death of Sisley a great blow to Monet who had been to see him on his death-bed a week before. Monet is active in organizing a charity sale in aid of his widow and children; this takes place on May 1st.
FEBRUARY 6th. Death of Suzanne (Hoschedé) Butler; Theodore Butler subsequently marries her sister, Marthe.
APRIL. A room of Monets in a mixed exhibition at Durand-Ruel's.
JULY. At the Chocquet Sale ten Monets fetch high prices.
Summer: Works on *Bassin aux Nymphéas* series.
Autumn: Visits London, stays at Savoy Hotel and paints the first of his late Thames series.
NOVEMBER. Back at Giverny.

1900 FEBRUARY. In London (Savoy Hotel) where he is briefly visited by Clemenceau and Geffroy. Resumes work on the Thames series; paints Houses of Parliament from a room in St. Thomas's Hospital.
APRIL 7th. Leaves for Giverny, because 'the light had changed too much'. Represented by three early pictures at the Exposition Centennale, Paris; displeased at not being able to exhibit any recent works at the more comprehensive Exposition Décennale.
Summer: Revisits Vétheuil and paints a series of river scenes.

AUGUST. Temporary loss of sight in one eye after an accident; soon recovers but Monet is never again free from eye trouble.
NOVEMBER 22nd–DECEMBER 15th. Exhibition of first series of *Bassin aux Nymphéas* at Durand-Ruel's: great success.

1901 FEBRUARY–APRIL. In London (Savoy Hotel) continues the Thames series. As a result of overwork suffers a temporary collapse but soon recovers and resumes work. Visits the exhibition of Impressionist painting that Durand-Ruel has organized at the Hanover Gallery and is not impressed.
A bad spring and an unusually hot summer prevent the artist finishing pictures of his garden started a year previously. Achieves little. Later does a series of light effects of Vétheuil and also works from memory on his views of the Thames.

1902 FEBRUARY 21st–28th. Exhibition of six *Views of Vétheuil* at Bernheim-Jeune.
END OF FEBRUARY–EARLY MARCH. Short visit to Brittany. Most of this year at Giverny painting different aspects of his garden at different seasons of the year.
Autumn–winter: The marriage of his step-daughter, Germaine Hoschedé, to Monsieur Salerou and his son Michel's serious accident (Monet turns his studio into a sick-room) prevent the artist from working.

1903 Winter–spring: Reworks all the Thames paintings—apparently from memory—until end of May when he puts the series aside in despair and paints his garden instead.
APRIL. Represented by several canvases in the Impressionist Exhibition at the Galerie Bernheim.
Summer: Because of 'numerous setbacks' his work does not go well. Buys a motor-car and takes to making Sunday excursions in the neighbourhood.

1904 MARCH. Publication of Wynford Dewhurst's *Impressionist Painting* (London) dedicated to Monet.
APRIL. Puts finishing touches to London series which by now includes at least forty and possibly some forty-five canvases.
MAY 9th–JUNE 4th. Financial wrangles with Durand-Ruel end in an exhibition of thirty-seven Thames views (1900–4). By the tenth day Durand-Ruel has sold ten pictures at 20,000 francs each.
Summer: Paints *Nymphéas* and other views of his garden.
OCTOBER. Motors with wife to Madrid to see the Velasquez.
EARLY DECEMBER. Goes to London for a week to arrange an exhibition of his Thames pictures. After prolonged discussions nothing comes of this project.

1905 JANUARY. Despite a bout of illness starts on a second group of London views which he works at sporadically through the year.

FEBRUARY. Exhibition of 315 Impressionist paintings at the Grafton Galleries, London, organized by Durand-Ruel; Monet is represented by fifty-five works (prices from £400 to £1,000).
JUNE 3rd. In a letter to Georges Durand-Ruel lists the colours which he uses at this period: 'blanc d'argent, jaune cadmium, vermillon, garance foncée, bleu de cobalt, vert émeraude, et c'est tout.'

1906 MARCH 19th–31st. Durand-Ruel exhibits seventeen pictures by Monet from the collection of Faure, the baritone (one of the artist's early patrons).
OCTOBER 22nd. Death of Cézanne.

1906–8 Works almost exclusively on the *Nymphéas* series which progresses very slowly, the pictures being repainted time and again, often to be destroyed in the end. The artist becomes increasingly neurotic about his work and has difficulty in coming to terms with Durand-Ruel and the Bernheims. A projected exhibition of *Nymphéas* is repeatedly postponed. In February 1907 Monet attempts a still-life (*vide* Geffroy, p. 320) but after two months is still dissatisfied.

1908 Spring: Bouts of illness and trouble with his sight.
SEPTEMBER. Goes with his wife to Venice where they are invited to stay with Mr and Mrs Curtis (American friends of Sargent and Henry James) in the Palazzo Barbaro on the Grand Canal; the Monets later move to the Hotel Britannia on the Riva degli Schiavoni. Venice temporarily clears Monet's vision, restores his mental and physical health and inspires him to begin a number of pictures.
DECEMBER. Returns to Giverny and sets about finishing the *Nymphéas*.

1909 MAY 6th–JUNE 5th. Durand-Ruel exhibits forty-eight *Nymphéas* (1904–8). Public acclaim.
Summer: Plagued by admirers, importunate dealers and bad weather, has great difficulty in working.
Autumn: Returns to Venice.

1910 His wife's illness prevents Monet from making a third visit to Venice. New series of *Nymphéas* begun.

1911 MAY 19th. Death of Madame Monet. This loss and the progressive failure of his sight turns the artist, who is already something of a recluse, into a misanthrope convinced of his own failure. From now onwards Monet seldom leaves Giverny, ceasing even to go to the Goncourt dinners, almost the only social occasions which he used to enjoy. When his sight permits, works in his flower garden or water-garden; dissatisfied by constant failures, destroys much of what he paints. Continues to embellish his garden; new features include a greenhouse for orchids and chrysanthemums, an enclosure for decorative birds (golden pheasants and peacocks as well as seagulls) and a garden studio to house his large collection of his own works.

1912 MAY 28th–JUNE 8th. Bernheim-Jeune exhibits twenty-nine views of Venice, most of which have been finished from memory.

1914 FEBRUARY 10th. Jean Monet dies after a long illness. From now on his widow (who is also Monet's step-daughter) devotes her life to keeping house for the artist, looking after his painting materials and accompanying him while he works.
AUGUST. Draws up plans for a second garden studio large enough to accommodate fifty canvases (mostly 4 by 2 metres), some of which will be devoted to the *Nymphéas* decorations commissioned by Clemenceau for the French state. This project is temporarily shelved at the outbreak of war.

1916 Second garden studio built; begins work on the *Nymphéas* decorations which he spends the rest of his life perfecting.

1917 Summer: As a change from the *Nymphéas*, paints three self-portraits in sunlight; destroys two in disgust and gives the third (now in the Musée de l'Impressionnisme) to Clemenceau.
OCTOBER. Visits Honfleur, Le Havre, Etretat, Yport, Pourville and Dieppe.

1918 NOVEMBER. Clemenceau celebrates the Armistice privately by going to Giverny to choose the *Nymphéas* which shall be given to the State.

1919 DECEMBER 3rd. Death of Renoir at Cagnes.

1921 JANUARY 21st–FEBRUARY 2nd. Retrospective Exhibition, including several recent *Nymphéas*, at Durand-Ruel's.
APRIL. Makes over series of *Nymphéas* decorations (Musée de l'Orangerie) to the French State. Monet reserves the right to keep them in his studio and rework them as he sees fit. When the State also asks to buy an early work, Monet insists on the *Femmes au Jardin* (1866), because it had been refused at the Salon fifty years before.
SEPTEMBER. Goes for a week to the west coast (to visit Clemenceau?).

1922 FEBRUARY. Death of Paul Durand-Ruel.
Unable to work because of a double cataract.

1923 FEBRUARY. For fear of losing his sight entirely, Monet refuses to have both eyes treated, but submits to an operation which partially restores the sight of one eye. After his recovery retouches the *Nymphéas* decorations in the face of opposition from all his family and friends. The repainting turns out so well that Monet suggests more radical changes, but Clemenceau persuades him to stop.

1926 DECEMBER 6th. After a few days of total blindness, Monet dies at Giverny.

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c. 1857–8 *Plate 16 b*

1 Caricature

Pencil heightened with white chalk on paper: 18½ by 15 in. (46·9 by 38·1 cm.)
Unsigned
Lent by M. Michel Monet, Sorel-Moussel

This drawing and No 2 represent inhabitants of Le Havre.

c. 1857–8 *Plate 16 a*

2 Caricature

Pencil on paper: 18½ by 15 in. (46·9 by 38·1 cm.)
Unsigned
Lent by M. Michel Monet, Sorel-Moussel

See note to No 1.

c. 1860 *Plate 12 b*

3 Still-Life

(Bouteille, carafe, pain, vin)

Oil on canvas: 15⅝ by 23¼ in. (39 by 59 cm.)
Unsigned
Lent by M. Charles Durand-Ruel, Paris

1862, AUTUMN–WINTER *Plate 1*

4 Sporting Still-Life

(Trophée de Chasse)

Oil on canvas: 41 by 29½ in. (104 by 75 cm.)
Signed and dated bottom right: *O. Monet 62*
Lent by the Musée du Louvre, Paris

Note the progress made by Monet in two years; this is a much more elaborate composition than No 3 and painted with more assurance.

Cf. French sporting still-lifes of the eighteenth century by Chardin, Oudry, Desportes, etc.

c. 1864 *Plate 24 a*

5 A Farmyard, Normandy

(Cour de Ferme en Normandie)

Oil on canvas: 25⅝ by 31½ in. (65 by 80 cm.)
Signed bottom right: *C. Monet*
Lent by the Musée du Louvre, Paris

Monet described this as his 'first big picture'. Strongly influenced by the Barbizon painters, particularly Troyon and Daubigny.

1865 ? *Plate 16 f*

6 A Ride in a Forest

(La Route dans la Forêt)

Oil on canvas: 31½ by 23 in. (79 by 58 cm.)
Signed bottom left: *Claude Monet*
Lent by Mr and Mrs Clifford Curzon, London

Presumably painted near Chailly in the forest of Fontainebleau. Monet made several such studies from nature at this time in preparation for the *Déjeuner sur l'Herbe*, a large figure composition which he was preparing for the Salon of 1866. Though the influence of Corot and the Barbizon painters is still evident, the handling here is already more impressionistic.

1866 *Plate 11 a*

7 Replica of Portrait of Camille

Oil on canvas: 30⅞ by 21⅝ in. (81 by 55 cm.)
Signed bottom right: *Claude Monet*
An inscription on the chassis reads: *Monsieur Monet, chez Madame Toutain, ferme de St. Siméon, Honfleur.*
Lent by the Muzeul Simù, Bucharest

When Monet abandoned his composition *Le Déjeuner sur l'Herbe* (still unfinished) in Chailly he had quickly to paint another picture to send to the Salon of 1866. This was a full-length portrait for which his mistress Camille Doncieux posed and which was catalogued as *La Dame en Robe Verte* (Kunsthalle, Bremen). Subsequently, at the request of the Paris dealer Cadart (who had exhibited works by Manet in 1862 and 1864), Monet executed this smaller version. In a letter of 1 December

1866 written to Bazille (Poulain, *op. cit.*, p. 71) from St. Siméon he says: 'Send me the smaller version of *Camille* which I have not been able to finish in Paris, but which I must finish because I have been paid.' Receiving no reply to this letter, Monet wrote to Z. Astruc on 22 December (*ibid.*, p. 71): 'Has Bazille given you my canvases, and does the package contain my Salon picture *Camille*, as well as the smaller version for Cadart? I am in a great hurry for this because I have received a letter from Luquet asking for it, and I must finish and deliver it before the 26th of this month because he has to send it on the next day to America. If not, he doesn't want it and I'll have to refund the money which I have been paid.' Presumably Monet did not finish this picture in time because it was eventually acquired by Dr de Bellio, a Rumanian doctor in Paris who was an early friend and patron of the Impressionists. There exists a third portrait of Camille of this date (coll. Bührle, Zürich), half-length, without a hat or cape, and holding a dog in her arms. Zola gave the highest praise to *La Dame en Robe Verte* in his review of the Salon: '*J'avoue que la toile qui m'a le plus longtemps arrêté est la* Camille *de Claude Monet. C'est là une peinture énergique et vivante . . . Eh oui! voilà un tempérament, voilà un homme dans la foule de ces eunuques.*' (*Mon Salon*, Paris, 1866.) The pose and the painting of the figure obviously derive from that of the woman with a shawl in the right foreground of *L'Atelier* by Courbet (1855). Cf. Monet's next full-length portrait, that of Madame Gaudibert (1868; Musée de l'Impressionnisme).

c. 1866 *Plate 16 d*

8 Village Street, Normandy

Oil on canvas: 22 by 24 in. (56 by 61 cm.)
Signed lower left: *Claude Monet*
Lent by the Museum of Fine Arts, Boston, Mass. (Bequest of John T. Spaulding)

Mr Rewald has suggested that this was painted at Pont-L'Evêque in the autumn of 1865 when Monet was working at Trouville with Courbet. The style of painting suggests that it is later, therefore probably painted in the late summer of 1866 when Monet was again in Normandy. Compare a larger variant in the Kunsthalle, Mannheim (No 101; repr. Pl. 6 of 1953 catalogue).

1866–7 *Plate 24 b*

9 Quai du Louvre, Paris

Oil on canvas: 25¼ by 36¼ in. (65 by 92 cm.)
Signed bottom right: *Claude Monet*
Lent by the Gemeentemuseum, The Hague

From a balcony in the Louvre—presumably in the south-east corner—Monet painted, during the early summer of 1866, a view of Saint-Germain L'Auxerrois which is closely related in style to *Village Street, Normandy* (No 8). At the same time he may also have executed the present picture and *Jardin de l'Infante* (Museum of Art, Oberlin); certainly the viewpoint is identical. However, these last two works are noticeably more Impressionist in treatment than *Saint-Germain*. It is possible, therefore, that they date from the spring of 1867 when Monet wrote (late April) to Bazille (Poulain, *op. cit.* p. 81) that he and Renoir were 'spending all our time working on our views of Paris'. One of Renoir's views must be *Pont des Arts* (Coll. Mrs Ryan, New York; repr. Rewald, *History*, p. 147, but dated *c.* 1868) which is comparable with but less impressionistic than the present work. Both the Renoir and the Monet are panoramic views and both reveal the influence of early Corot (e.g. *Castello Sant'Angelo* of *c.* 1826; California Palace of the Legion of Honour, San Francisco). The present work, a view looking south-east, is unusually topographical for Monet; it includes the Pont Neuf, the statue of Henri IV (at the centre of the composition) with the trees in the Square du Vert Galant to the right of it and the Panthéon in the background. Compare No 49, a quintessentially Impressionist work, in which buildings are treated in a much more generalized manner.

1867 ? *Plate 16 j*

10 The Beach at Sainte-Adresse

Oil on canvas: 24 by 30 in. (61 by 76 cm.)
Signed bottom left: *Cl. Monet*
Lent by Sir A. Chester Beatty, Dublin

Sainte-Adresse is just north of Le Havre. Monet's parents spent the summer months there with their sister-in-law Madame Lecadre, and Monet took refuge there for several months in the summer of 1867 when his family was trying to force him to break off

his liaison with Camille. During this period of penury and gloom Monet executed various views of this small fishing village and seaside resort, of which this and another in the Art Institute, Chicago, are among the most outstanding. A feeling of melancholy pervades nearly all of them. This painting invites comparison with numerous paintings by Constable, notably *Weymouth Bay* (National Gallery) with its similar expanse of broadly painted sky. However, there is no evidence that Monet had ever seen an original painting by Constable at this date. The freshness and spontaneity which are such a feature here probably derive from early Italian views by Corot which Monet is known to have admired.

1867 ? *Plate 16 i*

11 Fishermen's Huts, Ste. Adresse

Oil on canvas: 17 by 25¼ in. (43 by 65·5 cm.)
Signed bottom left: *Claude Monet*
Lent by Messrs Wildenstein

c. 1867 *Plate 16 c*

12 Portrait of J. F. Jacquemart

(also known as *L'Homme au Parasol*)

Oil on canvas: 39½ by 24½ in. (100·5 by 61·5 cm.)
Signed bottom right: *Claude Monet*
Lent by the Kunsthaus, Zürich

The influence of Manet is implicit rather than explicit here. Cf. *Musique aux Tuileries* (National Gallery, London), which was on view at Manet's exhibition in Paris throughout the summer of 1867. Monet had been a great admirer of Manet since 1863. The subject of this portrait is Jules-Ferdinand Jacquemart (1837–80), watercolourist and engraver. His earliest known works (1859) are illustrations for the *Gazette des Beaux Arts*; in 1862 he supplied the plates for his father's *Histoire de la Porcelaine*, and later in that same year the dealer Cadart published his *Compositions de Fleurs*. In 1864 Jacquemart supplied plates for Barbet de Jouy's *Les Gemmes et Joyaux de la Couronne*, and subsequently for *La Collection d'Armes de M. de Nieuwekerke*, one of the bitterest enemies of Impressionist painting. In 1873 he contracted an incurable lung disease in Vienna. Monet will have known Jacquemart both through the Salon and through Cadart. This picture has been repeatedly catalogued with false titles, the commonest of which is *Portrait de l'écrivain Jacquemont* [*sic*].

1868, SPRING *Plate 16 e*

13 The River

Oil on canvas: 32 by 39½ in. (81·5 by 100 cm.)
Signed and dated bottom left: *Cl. Monet*, 1868
Lent by the Art Institute, Chicago (Potter Palmer Collection)

The title *Argenteuil sur Seine*, by which this picture is generally known, is erroneous, since Monet is not known to have worked at Argenteuil before 1872. Possibly painted at Bougival; or near Ville d'Avray, where Renoir was staying in 1868. But most likely painted in the Seine valley at Bonnières since Monet told Boudin that he was staying there (letter from Boudin to Père Martin of 4 May 1868, after meeting Monet at the Salon; quoted in G. Jean-Aubry, *Eugène Boudin*, Paris, 1922, p. 68). The figure on the bank in the foreground appears to be Camille. Mr Rewald has made an interesting confrontation with two similar paintings by Bazille done at Méric (near Montpellier) in 1865 and in the summer of 1868 (*vide*, *History*, *op. cit.*, pp. 188–9).

1868–9 *Plate 13 a*

14 The Evening Meal

(also known as *Le Déjeuner chez les Sisley* and *Le Repas*)

Oil on canvas: 20⅛ by 26 in. (51 by 66 cm.)
Signed bottom left: *Claude Monet*
Lent by Frau Charlotte Bührle-Schalk, Zürich

This picture cannot be dated precisely, but if not painted in 1868–9 the alternative would be 1872 when Monet and Sisley were frequently together at Argenteuil. The stylistic evidence is in favour of the earlier dating. Cf. *Le Déjeuner* (Städel Institute, Frankfurt a. Main), dated 1868, a similar domestic scene. Also a variant of the present composition, an *After Dinner* (private coll., Norway) obviously of the same date, showing the same room with the table cleared, the chairs drawn up to the fire, and three of the same figures (repr. Malingue, *op. cit.*, p. 46). The man portrayed

is Sisley. M. Daniel Wildenstein states that the interior is that of the Sisleys in the rue de la Paix. These appear to be Monet's earliest interior scenes. Note the influence on Bonnard and Vuillard of the mid-1890's. One of the first Impressionist paintings of artificial light.

1869, SUMMER *Plate 2*

15 The Seine at Bougival

Oil on canvas: 23½ by 28½ in. (59·5 by 72·5 cm.)
Signed bottom right: *Claude Monet*
Lent by the Smith College Museum of Art, Northampton, Mass.

Executed during the summer that Monet spent at St. Michel, a hamlet adjoining Bougival in the Seine valley. Against the skyline can be seen the aqueduct which was built by Louis XIV to provide a water-supply for the fountains at the Château of Marly. Another view of Bougival, seen from across the bridge which appears here in the background, is in the Currier Gallery of Art, Manchester, N.H. (repr. in catalogue *De David à Toulouse-Lautrec*, Orangerie, Paris, 1955, Pl. 39).

1869, LATE SUMMER *Plate 17 b*

16 La Grenouillère

Oil on canvas: 29⅛ by 39¼ in. (74·5 by 99·5 cm.)
Signed bottom right: *Claude Monet*
Lent by the Metropolitan Museum, New York

On 25 September 1869, Monet wrote to Bazille: 'I dream of painting a picture of the bathing-place, La Grenouillère, for which I have made some bad sketches (*mauvaises pochades*), but it is only a dream. Renoir who has just spent two months here also wants to paint this subject' (*vide* Poulain, *op. cit.*, pp. 161–2). The present picture and No 17 are two partial views of La Grenouillère, though one hesitates to identify such masterpieces with the 'bad sketches' of which Monet speaks. Together they provide a panoramic view of the establishment such as one finds in a third and larger composition (formerly Berlin private coll.; repr. in Waldmann, *op. cit.*, p. 457). Renoir painted two views very similar to Nos 16 and 17 (coll. Reinhart, Winterthur; and National-museum, Stockholm), also a third (Museum of Western Art, Moscow) showing the crowd on the river bank. The restaurant at La Grenouillère was kept by Père Fournaise. Maupassant set his story *La Femme de Paul* there. These two pictures, with their broken colours, clear tonality and play of light on the water foreshadow much that follows in the development of Impressionism.

1869, LATE SUMMER *Plate 3*

17 La Grenouillère

Oil on canvas: 28¾ by 36¼ in. (73 by 92 cm.)
Signed and dated bottom right: *Claude Monet*, 1869
Lent by Mrs M. S. Walzer, Oxford

In letters of this time Monet frequently complains of having to paint over earlier pictures because he cannot afford to buy new canvases. Here and in No 16 traces of a first picture are clearly visible. One version of *La Grenouillère* was exhibited at the Second Impressionist Exhibition of 1876.

1869 ? *Plate 4*

18 The Magpie
(*La Pie*)

Oil on canvas: 34⅞ by 51⅛ in. (88·5 by 130·5 cm.)
Signed bottom right: *Claude Monet*
Lent by the Société Guerlain, Paris

Variously dated from 1870 to 1872, and called *Le Merle* or *Effet de Neige, environs de Honfleur*. There is no determining where it was painted. According to M. Daniel Wildenstein Monet refers to it in a letter of 1869. Perhaps Monet's greatest snow landscape.

1870 ? *Plate 16 k*

19 Boats in Harbour

Oil on canvas: 28 by 21 in. (71 by 53·5 cm.)
Signed bottom left: *Claude Monet*
Lent by the Lord Amulree, London

The influence of Boudin as well as of Jongkind is visible in this picture. Boudin was with

Monet at Trouville and elsewhere during the summer of 1870. This picture may have been painted at Le Havre before Monet left for London.

1870, SUMMER *Frontispiece & Plate 16 g*

20 On the Beach, Trouville

(*La Plage de Trouville*)

Oil on canvas: 15 by 18¼ in. (38 by 46·5 cm.)
Signed and dated bottom left: *Cl. M. 70*
Lent by the Tate Gallery, London

Beach scenes of this kind were the speciality of Boudin, whose influence in this and No 21 is unmistakable. But where Boudin exploited the picturesque period element (*Empress Eugénie and her suite*), Monet has produced a more intimate record. The figures in No 21 are said to represent Camille Monet and her sister. At all events, in a letter of 14 July 1897, written to Monet on the occasion of Jean Monet's wedding, Boudin recalls their summer together at Trouville in 1870 and adds: 'I have even preserved a drawing of that time which shows you on the beach. There they are, three women in white, still young. Death has carried off two of them, my poor Marie-Anne and yours (Camille). One of the three is still alive. Little Jean is playing in the sand while his father is sitting down, sketchbook in hand—but not working' (quoted in G. Jean-Aubry, *op. cit.*, p. 106). The influence of photography probably accounts for the close-up view and apparent casualness.

1870, SUMMER *Plate 16 h*

21 On the Beach, Trouville

(*Deux Femmes sur la Plage*)

Oil on canvas: 15 by 18¼ in. (38 by 46 cm.)
Stamped bottom left: *Claude Monet*
Lent by M. Michel Monet, Sorel-Moussel

1870, SUMMER *Plate 17 a*

22 The Hotel des Roches Noires, Trouville

Oil on canvas: 35⅜ by 27½ in. (90 by 70 cm.)
Signed and dated bottom right: *Claude Monet, 1870*
Lent by M. Jacques Laroche, Paris

Only a few views of Trouville are known. A more extensive view of the beach, with the Hotel (which still exists) in the background, is in the Wadsworth Atheneum, Hartford, Conn. (repr. in catalogue *Monet and the Beginnings of Impressionism*, Currier Gallery of Art, Manchester, N.H., 1949, No 43, wrongly dated). Boudin had painted this subject in 1865 already and again in 1868.

1870 ? *Plate 11 b*

23 Portrait of Jean Monet as a Child

Oil on canvas: 16¼ by 13¼ in. (41 by 33·5 cm.)
Signed upper right: *C.M.*
Lent by the Hon. Mrs A. E. Pleydell-Bouverie, London

1871 *Plate 17 c*

24 View of Hyde Park

Oil on canvas: 13½ by 28⅜ in. (34 by 72·5 cm.)
Signed bottom left: *Claude Monet*
Lent by the Philadelphia Museum of Art (Wilstach Coll.)

One of two similar pictures painted during Monet's first visit to London, presumably in the spring of 1871. The companion is in the Museum of Art, Providence, R.I. (repr. Rewald, *History*, *op. cit.*, p. 212). Presumably one or other of these pictures was exhibited as *Green Park* by Durand-Ruel at his fifth exhibition in London in the winter of 1872. This type of panoramic composition was an innovation. Note the way in which the spatial expanse is filled out with figures which appear casually placed. Quite unlike anything else in the work of Monet.

1871, SPRING *Plate 17 d*

25 Westminster

Oil on canvas: 18½ by 28½ in. (47 by 72·5 cm.)
Signed and dated bottom right: *Claude Monet, 71*
Lent by Col. the Lord Astor of Hever, London

The first of Monet's many views of Westminster, a subject to which he was to return thirty years later (e.g. Nos 102–4). Note how, in contrast to No 24, the compositional structure is here more emphasized.

1871–2 *Plate 17 h*

26 View of Zaandam E

Oil on canvas: 18¼ by 29 in. (47 by 73·5 cm.)
Signed bottom left: *Claude Monet*
Lent from a Private Collection

Note the similarity with No 25 in the treatment of the water and in the use of wooden mooring-posts as a *repoussoir*. After 1871 Monet gradually ceased to use the broad horizontal brush-strokes which are such a feature of the present work; it would, therefore, appear to date from the artist's first visit to Holland.

1871, SUMMER *Plate 17 f*

27 The Harbour, Antwerp

Oil on canvas: 17⅞ by 29¾ in. (45 by 75·7 cm.)
Signed bottom left: *Claude Monet*
Lent by the Comte Arnauld Doria, Paris

Boudin had painted a series of similar views earlier in the year.

1872 ? *Plate 17 e*

28 A Mill near Zaandam: A Windy Day

Oil on canvas: 17 by 29 in. (43 by 73 cm).
Signed bottom right: *Claude Monet*
Lent by Mrs M. S. Walzer, Oxford

Presumably painted during Monet's second visit to Holland in 1872. Cf. a dated (1872) painting of the same motif (repr. Malingue, *op. cit.*, p. 56). The influence of Jongkind is particularly apparent.

1872 ? *Plate 12 a*

29 View of Amsterdam: The Tower of the Wester Kerk

Oil on canvas: 21¼ by 25¾ in. (55 by 65·5 cm.)
Signed bottom right: *Claude Monet*
Lent by the Philadelphia Museum of Art (Wilstach Collection)

Various dates have been assigned to this picture including that of 1880, when Monet was not in Holland. Stylistic considerations point to his second visit there.

1872 *Plate 17 i*

30 Jean Monet on a Mechanical Horse

Oil on canvas: 23¼ by 28¾ in. (59 by 73 cm.)
Signed and dated bottom right: *Claude Monet*, 1872
Lent by Mr Nathan Cummings, Chicago

Cf. Monet's portrait of his son Jean probably painted before leaving for London in 1870 (No 23). The influence of Manet is here striking. The flat landscape background suggests a photographer's studio. Compare Degas's *Portrait de Henri Valpinçon, Enfant* of 1870 (Lemoisne Catalogue No 270).

1872 *Plate 17 g*

31 Unloading Coal
(*Les Déchargeurs de Charbon*)

Oil on canvas: 21¼ by 25¾ in. (54 by 65·5 cm.)
Signed bottom right: *Claude Monet*
Lent by Monsieur Pierre Durand-Ruel, Paris

An exceptional picture for Monet. The composition is schematic and the artist has added a dramatic element by deliberately exploiting a *contre-jour* effect. The quasi-mechanical procession of coal-carriers is contrasted with the casualness of the passers-by on the bridge in such a way as to imply a social comment of the sort one finds in the work of Gustave Doré (e.g. *London*, pubd. 1872).

1872 ? or 1873 ? *Plate 24 d*

32 Argenteuil

Oil on canvas: 19¾ by 25¼ in. (50 by 65 cm.)
Signed bottom right: *Claude Monet*
Lent by Mlle Marguerite Hugo, Paris

1873 *Plate 17 k*

33 The Harbour, Le Havre (?)

Oil on canvas: 29 by 39 in. (73·5 by 99 cm.)
Signed and dated bottom right: *Claude Monet*, 73
Lent by Kenneth Levy Esq., London

1873 *Plate 17 j*

34 The Wooden Bridge, Argenteuil

Oil on canvas: 23½ by 31½ in. (60 by 80·5 cm.)
Signed bottom right: *Claude Monet*
Lent by the Rt. Hon. R. A. Butler, M.P., P.C., London

c. 1873 *Plate 24 c*

35 In the Garden (*Le Déjeuner*)

Oil on canvas: 63 by 78¾ in. (160 by 200 cm.)
Signed bottom right: *Claude Monet*
Lent by the Musée du Louvre, Paris

This seems very close in style to *La Femme à l'Ombrelle* (coll. Bührle, Zürich) which is dated 1873. In both, Jean Monet is clearly older than in No 30. At the same time this picture is closely related to two paintings of the Monet family in their garden at Argenteuil by Renoir and Manet painted in 1874 (repr. Rewald, *History*, *op. cit.*, p. 277). The conventional date of *c.* 1872 thus seems unacceptable. One of Monet's masterpieces. An exceptional work in that it is conceived as a set-piece but executed in a purely Impressionist manner. The suggestion of casualness is deceptive; the influence of Bazille can be felt. This is the last occasion on which Monet attempted to pack so many experiences into a single picture. It was the prototype for many later compositions by Bonnard and Vuillard.

1873 ? *Plate 18 a*

36 Winter Landscape: The Banks of the Seine

Oil on canvas: 18¾ by 24¾ in. (47·5 by 63 cm.)
Signed bottom left: *Claude Monet*
Lent by R. A. Peto Esq., Isle of Wight

1874 *Plate 18 b*

37 Spring Landscape

Oil on canvas: 22½ by 31½ in. (57 by 80 cm.)
Signed and dated bottom right: *Claude Monet, 74*
Lent by the Land of Hesse

According to the Memoirs of Durand-Ruel (Venturi, *Archives*, *op. cit.*, p. 201) this picture figured as *Le Printemps* in the Impressionists' sale of 1875 and fetched Frs. 205. It has often been catalogued as *L'Eté*.

1874 *Plate 18 c*

38 Argenteuil: L'Allée du Champ de Foire

Oil on canvas: 19¾ by 24 in. (50 by 61 cm.)
Signed and dated bottom right: *Cl. Monet, 74*
Lent by M. Charles Durand-Ruel, Paris

1874 ? *Plate 18 e*

39 Sailing-Boat at Argenteuil

Oil on canvas: 22 by 29 in. (56 by 73·5 cm.)
Signed bottom right: *Claude Monet*
Lent by F. W. Bravington, Esq., Henley-on-Thames

Renoir frequently painted similar subjects at Argenteuil in 1873–4.

1874 ? *Plate 18 d*

40 The Floating Studio (*Le Bateau-Atelier*) L

Oil on canvas: 19¾ by 25¼ in. (50 by 64 cm.)
Signed bottom left: *Claude Monet*
Lent by the Rijksmuseum Kröller-Müller, Otterlo

This boat was built to Monet's order in 1872–3, possibly at the instigation of his friend Daubigny, who had made use of a similar craft (popularly referred to as '*le botin*') from 1857 on. It enabled Monet to move freely up and down the river, constantly changing his *motif* in such a way as to have water instead of land in the immediate foreground. In an interview with Marc Elder (*op. cit.*, p. 35) Monet is reported as saying: 'It was like a large sort of hut in which one could sleep. I lived there with my painting materials keeping a sharp eye out for the changing effects of light from daybreak to dawn. Once I took the whole family to Rouen in my ark. The children took turns at rowing and we were often deflected by the current. For the return we hitched ourselves on to a group of barges.' This floating studio appears in at least one other picture by Monet (repr. Malingue, *op. cit.*, p. 72). During his visit to Argenteuil in 1874, Manet painted two canvases showing Monet and his wife in this boat (repr. Tabarant, 1947 catalogue, Nos 231–2).

1875 ? *Plate 18 f*

41 Snow at Argenteuil

Oil on canvas: 22½ by 29 in. (57 by 74 cm.)
Signed bottom left: *Claude Monet*
Lent by the Museum of Fine Arts, Boston, Mass.

1875 *Plate 18 g*

42 Boats at Argenteuil

(*Bateaux de Plaïsance, Argenteuil*)

Oil on canvas: 21½ by 25½ in. (55 by 65 cm.)
Signed and dated bottom left: *Claude Monet, 1875*
Lent by Mme Edouard Esmond, Paris

One of a group of paintings of this date by Monet in which the *facture* shows a certain influence of Renoir.

1875, SUMMER *Plate 19 a*

43 Women Picking Flowers

Oil on canvas: 21½ by 25½ in. (54 by 65 cm.)
Signed bottom left: *Claude Monet*, 1875
Lent by the National Gallery, Prague

In the early 1870's Renoir went much further than Monet in breaking down areas of flat colour into their spectral constituents. From 1871 onwards, he was using flecks of many different colours to create a luminous vibration on the surface of the canvas knowing that they would be unified into a tonality by the human eye. His procedure was intuitive not scientific. It was not until 1874 that Monet followed this example (e.g. No 42 and the present picture) carrying this approach to an extreme until, as here, the entire surface of the canvas seems to shimmer. He has ceased to be concerned with making an accurate record of natural appearances; instead, he concentrates on reproducing the play of light. In later years, this became an increasing obsession.

1875, WINTER *Plate 24 g*

44 The Train in the Snow

Oil on canvas: 27½ by 31½ in. (69 by 80 cm.)
Signed and dated bottom right: *Claude Monet*, 75
Lent by the Musée Marmottan, Paris (coll. Donop de Monchy)

The first reference to a railway train in Impressionist painting seems to be Pissarro's *Station de Penge* of 1871 (coll. Home House Trustees, London) painted while Pissarro was living at Lower Norwood. Though the conception of Pissarro's picture is very different, the subject-matter may have been suggested to him by Turner's *Rain, Steam and Speed*, which he admired (*Lettres à Lucien, op. cit.* 20 February 1883: '*le fameux tableau du* Chemin de Fer'). In 1873–4 Monet had occasionally painted the railway bridge at Argenteuil with a train crossing it, but the present picture is the first in which a train has become the real subject. This anticipates the *Gare St. Lazare* series (e.g. Nos 50, 51) begun a year later in the winter of 1876–7.

1875–6 ? *Plate 8*

45 Portrait of Madame Monet

Oil on canvas: 46 by 35 in. (117 by 89 cm.)
Signed bottom right: *Claude Monet*
Lent by Mr and Mrs Nate B. Spingold, New York

Renoir's influence again makes itself felt. The broken colours, the impasto achieved with dabs of dry paint, even the pose of the sitter, are reminiscent of portraits by Renoir of the mid-1870's. Cf. also Renoir's portrait of Monet dated 1875 (Musée de l'Impressionnisme). This and No 46 would seem to be the last portraits that Monet painted of his first wife. After 1880 he painted very few portraits. A comparison of this picture with the *Dame en Robe Verte* (*vide* No 7), painted ten years earlier, reveals how far the Impressionists had progressed beyond their Courbet-like conception of the mid 1860's.

1876 *Plate 6*

46 Madame Monet in Japanese Costume

(*La Japonaise*)

Oil on canvas: 91 by 56 in. (231·5 by 142 cm.)
Signed and dated bottom left: *Claude Monet*, 1876

Lent by the Museum of Fine Arts, Boston, Mass.

From the age of seventeen Monet had been an assiduous collector of Japanese art and prints, but this seems to be the first occasion on which he exploited its mannerisms in his own work. Here not only the kimono and fans are Japanese but also the pose and the schematic composition. This is a significant departure, for the oriental influence on Monet's pictorial vision becomes increasingly strong from now on. Monet said that he undertook this picture because some admirers had reproached him 'for having given up figure painting'. The reproach was not altogether justified, although Monet had not publicly exhibited any figure pictures for about ten years. His reply was this set-piece, which was sent when finished to the Second Impressionist Exhibition and catalogued as *Panneau Décoratif: Japonnerie.* Monet later referred to the picture as *La Japonaise*, the title by which it is now known, and remarked: 'It is not a painting of a Japanese but rather of a French girl in a Japanese costume—it was my first wife who posed for me.' This is not, however, a portrait likeness: Camille's features have been generalized, and her dark hair has been changed to light for tonal reasons. The conception of this picture, particularly the exploitation of fans as a decorative *motif*, seems to derive in part from Whistler (e.g. *La Princesse du Pays de la Porcelaine* and *The Golden Screen* both of 1864) and in part from Manet (e.g. *La Dame aux Eventails of* 1873). The fact that Monet decorated the walls of his house in Argenteuil with Japanese fans is borne out by Renoir's portrait of Mme Monet (repr. Meier-Graefe, *Renoir*, Leipzig, 1929, p. 57) of about 1874. Van Gogh's *Japonaiserie* of 1887 (de la Faille, new ed. No 234), an interpretation in paint of a Japanese print, provides an interesting contrast.

1876 ? *Plate 18 h*

47 Argenteuil

Oil on canvas: 23⅝ by 31⅛ in. (60 by 80 cm.)
Signed bottom left: *Claude Monet*
Lent by Lady Kent, London

Part of the same landscape view appears in No 40.

1876 *Plate 13 b*

48 Woman Lying in a Field and Reading
(*La Liseuse*)

Oil on canvas: 23⅝ by 32¼ in. (60 by 82 cm.)
Signed and dated bottom right: *Claude Monet, 76*
Lent by Mme D. David-Weill, Paris

Contrast the treatment of the seated woman with a parasol in the left foreground of No 37, painted only two years earlier.

1876 *Plate 18 j*

49 The Jardin des Tuileries

Oil on canvas: 23⅝ by 30¼ in. (60 by 77 cm.)
Signed and dated bottom left: *Claude Monet 76*
Lent by Mme Goujon, Paris

A view from a top-floor apartment (possibly Chocquet's) in the Rue de Rivoli looking towards the towers of Ste. Clotilde and the dome of the Invalides. Chocquet met Monet in 1875 after buying some of his pictures at the Impressionist Sale in March. A sketch for the present picture, dated 1875, is in the Musée de l'Impressionnisme (No 156); another view from the same vantage-point, but looking towards the far terminal pavilion of the Louvre is in the Musée Marmottan (Donop de Monchy Bequest). All three pictures were exhibited at the Third Impressionist Exhibition in 1877. Urban views are among the most characteristic Impressionist pictures, especially those by Pissarro and Renoir. Monet was not, however, much given to them. He had painted two previous groups of Paris views: in 1866–7 (*Jardin de l'Infante, Quai du Louvre*) and 1872–3 (*Pont-Neuf, Boulevard des Capucines*). This type of subject does not recur in his work after 1877.

1876–7, WINTER *Plate 18 i*

50 The Gare St. Lazare

Oil on canvas: 21 by 28½ in. (53·3 by 72·5 cm.)
Signed bottom right: *Claude Monet*
Lent by the Hon. Christopher McLaren, London

During the winter of 1876–7 Monet produced a group of about ten paintings of the Gare St. Lazare, eight of which (including probably

the present example) were shown at the Third Impressionist Exhibition in 1877. Certainly four of these are painted from more or less the same spot beneath the glass roof; in the others the artist has moved outside. A version in the Art Institute, Chicago (coll. Ryerson) most closely resembles the present picture. This group, variations on a single theme observed at different times of the day and under different atmospheric conditions, constitutes the first real 'series' in Monet's work. From now on he was to follow this principle increasingly: *Débâcles, Matins sur la Seine, Poplars, Haystacks, Rouen Cathedral, Nymphéas.*

1877, FIRST QUARTER *Plate 24 h*

51 The Pont de l'Europe

Oil on canvas: 25⅝ by 31⅞ in. (65 by 81 cm.)
Signed and dated bottom left: *Claude Monet, 77*
Lent by the Musée Marmottan, Paris (coll. Donop de Monchy)

This bridge, which spanned the tracks at the approach to the Gare St. Lazare, was situated at the junction of several streets named after European cities: London, St. Petersburg, Edinburgh, Rome, Constantinople, Madrid, Vienna, Liège. In 1872–3 Manet, who had a studio at the corner of the rue St. Pétersbourg, made several sketches of the Pont de l'Europe before undertaking his great painting *Le Chemin de Fer* (1873) in which Victorine Meurent is seen with a child posed against a railing behind which puffs of smoke rise from the railway cutting below. Monet knew this painting well and it may have prompted his choice of St. Lazare. On the other hand, Manet was probably inspired by the success of Monet's St. Lazare series when, in his offer (ignored) of April 1879, he proposed that one of his decorations in the Council Chamber of the reconstructed Paris Hôtel de Ville should be devoted to a railway terminus.

1878, SPRING *Plate 19 d*

52 The Seine, Lavacourt

Oil on canvas: 23½ by 31½ in. (59 by 80 cm.)
Signed and dated bottom right: *Claude Monet, 1878*
Lent by the Hon. Peter Samuel, M.C., London

During the four years that Monet spent at Vétheuil he frequently painted this view of Lavacourt, a small village on the opposite bank. Compare No 56 painted two years later in the snow.

1878, JULY *Plate 19 c*

53 The Rue Montorgueil Decked with Flags

Oil on canvas: 24½ by 13 in. (62 by 33 cm.)
Signed bottom left: *Claude Monet*
Lent by the Musée des Beaux Arts, Rouen

The first Fête Nationale after the disasters of 1870–1 was held on Sunday, 30 June 1878, to celebrate the success of the Exposition Universelle. Monet painted two views of the decorations in the *quartier* of the Halles where he was living: the present picture, and another of the Rue St. Denis (coll. Lindon), both of which were shown at the Fourth Impressionist Exhibition in 1879. Manet too painted the decorations in his *quartier*: *La Rue Mosnier Pavoisée* (Jamot-Wildenstein Nos 289–90). Presumably these colourful, festive scenes were known to van Gogh when in 1887 he painted *La Fête du 14 Juillet à Paris* (de la Faille, new ed. No 387). Van Gogh's picture provides a link between the pure Impressionism of Monet, as seen here, and its counterpart in *fauve* terms as seen in pictures of similar scenes by Marquet, Dufy and Vlaminck. Sometimes wrongly catalogued as *Le 14 juillet.*

1878 *Plate 19 f*

54 The Church, Vétheuil

Oil on canvas: 25 by 21 in. (63·5 by 53·5 cm.)
Signed and dated bottom left: *Claude Monet, 1878*
Lent by Sir John Richmond, Ayrshire

The church at Vétheuil dominates the village and its tower features in many of Monet's landscapes of the countryside. It is a Romanesque building, with Renaissance additions, and was once noted for its stained glass (now destroyed). This view shows the west front: a similar view is in the coll. Matsukata.

1878, WINTER *Plate 19 b*

55 Vétheuil, Winter

Oil on canvas: 23½ by 39 in. (59·5 by 99 cm.)
Signed bottom right: *Claude Monet*
Lent by the Albright Art Gallery, Buffalo, New York

Comparing this picture with earlier snow scenes (e.g. Nos 36, 41, 44) one sees that, instead of depicting a specific landscape view, Monet is now intent on painting a 'snow effect'. Note the similarity in composition with No 36. Mr Rewald mistakes (*History*, p. 338) this landscape for Argenteuil.

1880, FIRST QUARTER *Plate 19 e*

56 The Break-up of the Ice, Lavacourt
(*La Débâcle, Lavacourt*)

Oil on canvas: 18 by 32 in. (45 by 81 cm.)
Signed and dated bottom left: *Claude Monet*, 80
Lent by J. C. W. Sawbridge-Erle-Drax Esq., Ashford

More or less the same view as No 52. During the exceptionally harsh winter of 1879–80 the Seine froze over and Monet painted many glacial scenes. They seem to reflect the grief and solitude which he felt after the death of his first wife in September 1879. Marc Elder (*op. cit.*, p. 35) reports Monet as saying: 'In January 1889 [*sic*] I went painting on the ice. The Seine was frozen solid. I established myself on the surface of the river by digging holes to take my easel and stool. From time to time they brought me a hot water bottle. Oh, not for my feet! I wasn't cold, but for my fingers which went so numb that I could hardly hold the brush. It was a marvellous landscape . . .' When the thaw followed, Monet continued the series with *Débâcles* such as the present picture. The most important, *Les Glaçons*, was submitted to the Salon of 1880 but refused. During the following winter (1880–1), again very cold, Monet continued to paint ice, snow and thaw (e.g. No 61); he returned to the subject at Giverny in 1893 (e.g. Zürich Catalogue 1952, *op. cit.*, Pl. 25).

1880 *Plate 19 j*

57 A Windy Day, Near Vétheuil
(*Un Coup de Vent sur les Saules*)

Oil on canvas: 25½ by 31½ in. (65 by 80 cm.)
Signed and dated bottom right: *Claude Monet*, 80
Lent by M. J-P. Hoschedé, Giverny

According to the owner, Monet's step-son, this picture represents an islet in the Seine where the children used to play.

1880, SUMMER *Plate 19 g*

58 Vétheuil

Oil on canvas: 20 by 24 in. (51 by 61 cm.)
Signed bottom right: *Claude Monet*; dated bottom left: 1880
Lent by M. Balfour Esq., M.C., Durley

Monet painted many similar views of Vétheuil at different seasons of the year. Cf. two other outstanding examples in the Metropolitan Museum, New York (summer; repr. Leymarie, *op. cit.*, II, p. 79) and the Musée de l'Impressionnisme (winter; repr. Malingue, *op. cit.*, p. 93). In 1901 Monet returned to Vétheuil and painted a 'series' at different hours of the day (e.g. Grappe, *op. cit.*, p. 29).

1880 ? *Plate 19 k*

59 Vase of Flowers

Oil on canvas: 39½ by 32 in. (100 by 81 cm.)
Signed bottom right: *Claude Monet*
Lent by the Home House Trustees, London

Flower still-lifes are rare in the work of Monet before 1880, a notable exception being one of 1869 (repr. Rewald, *History*, p. 194). This is curious in view of his later obsession with his garden. In 1880–1 Monet painted a group of still-lifes of flowers and fruit; the similarity between the present picture and another dated 1880 (repr. Wildenstein catalogue, Paris, 1952, p. 41) suggests that the previous date of *c.* 1882 should be modified. Monet returned to flower still-lifes in 1885, 1890 and 1896.

1880 *Plate 19 h*

60 Vétheuil, a Frosty Day L

Oil on canvas: 23 by 30½ in. (58·5 by 77·5 cm.)
Signed and dated bottom right: *Claude Monet*, 1880
Lent by Lady Kroyer-Kielberg, London

1881, FIRST QUARTER *Plate 19 i*

61 Sunshine and Snow: Lavacourt

Oil on canvas: 23¼ by 31¼ in. (59·5 by 81 cm.)
Signed and dated bottom right: *Claude Monet,, 1881*
Lent by the National Gallery, London

A close-up of part of the village seen in Nos 52 and 56. A smaller version of this *motif*—spring, river in flood, foreground and some of the houses on the right cut—is in the Museum of Art, Portland, Oregon. In 1905, when the present picture was exhibited in London by Durand-Ruel, a body of subscribers wanted to present it to the National Gallery but were unable to do so (*vide* D. Cooper, *The Courtauld Collection*, pp. 66–7). It was then acquired by Sir Hugh Lane for a Gallery of Modern Art which he intended to found in Dublin. In the past this picture has been called *Vétheuil*. The mistake was first pointed out by Professor Bodkin (*vide Hugh Lane and his Pictures*, Dublin, 1934, Pl. 44).

1881, SUMMER *Plate 20 a*

62 A Field of Poppies

Oil on canvas: 22¾ by 31¼ in. (58 by 79 cm.)
Signed and dated bottom right: *Claude Monet*, 81
Lent by Mevr. D. G. van Beuningen, Vierhouten

This subject provided the Impressionists with a naturally vibrant and luminous effect owing to the interplay of the complementary colours red and green. Monet had first painted a poppy-field in 1873 (Musée de l'Impressionnisme), and the same subject was often painted by Renoir as well. In the summers of 1879–81 Monet painted several poppy-fields. Contrast Seurat's *Field of Poppies* of *c.* 1884 (Roger Fry coll. in The Courtauld Institute of Art), where the colouristic principles which Monet and Renoir discovered intuitively are applied scientifically. The same device occurs in the work of van Gogh after 1886.

1881 *Plate 20 b*

63 On the Cliffs

Oil on canvas: 25¼ by 31¼ in. (65 by 80 cm.)
Signed and dated bottom left: *Claude Monet 81*
Lent by M. Charles Durand-Ruel, Paris

One of the first of a new series of marine landscapes painted by Monet on the Normandy coast during the 1880's. Monet had not painted the sea for about ten years; perhaps Renoir's visit to Wargemont in 1879 accounts for this change of subject. Note how Monet has adapted his palette to the coastal tonality, which is so different from the soft light of the Seine valley. Cf. No 86 of 1888, a similar *motif* on the shores of the Mediterranean.

1881 ? *Plate 20 c*

64 The Church at Vétheuil

Oil on canvas: 23 by 28¼ in. (58·5 by 72·5 cm.)
Signed bottom right: *Claude Monet*
Lent from a Private Collection

Hitherto described as Giverny. This is unquestionably Vétheuil.

1882, SPRING *Plate 24 e*

65 Men Fishing from Boats, Poissy L

Oil on canvas: 23½ by 32¼ in. (60 by 82 cm.)
Signed and dated bottom right: *Claude Monet, Poissy, 1882*
Lent by the Oesterreichische Galerie, Vienna

Poissy, where Monet established himself in December 1881, is a favourite place for boating and fishing on the Seine. Overlooking the river is a promenade, from which this picture was probably painted, thus accounting for the abrupt angle of vision. The absence of a horizon is exceptional in Monet's work of this period, though it recurs in No 84 and becomes a feature of his *Nymphéas* series.

1882 *Plate 5*

66 Fishing Nets, Pourville

Oil on canvas: 24 by 32 in. (61 by 81·3 cm.)
Signed and dated bottom left: *Claude Monet, 82*
Lent by the Gemeentemuseum, The Hague

The element of wildness in the execution of this picture looks forward to the seascapes done at Belle-Isle in 1886 (e.g. Nos 81–3).

1882, SUMMER *Plate 20 f*

67 Cliffs, Pourville

Oil on canvas: 23¾ by 31¼ in. (60 by 81 cm.)
Signed and dated bottom left: *Claude Monet*, 82
Lent by Mr N. H. van Heek, Enschede

1882 *Plate 20 d*

68 The Douanier's Cottage, Varengeville

Oil on canvas: 25¼ by 30¾ in. (60 by 78 cm.)
Signed and dated bottom right: *Claude Monet*, 82
Lent by the Boymans Museum, Rotterdam

Renoir seems to have been the first of the Impressionists to borrow from the Japanese the compositional device of using the jagged edge of a line of cliffs seen in silhouette against the sea or sky as an expressive element (e.g. *Les Falaises de Pourville*, 1878; repr. in M. Drucker, *Renoir*, Paris, 1955, Pl. 50). During the 1880's Monet made great use of this device as a compositional feature. Seurat followed him in this (e.g. *Les Grues et la Percée*, 1888; or *Le Bec du Hoc*, 1885), stylizing the rhythms in a way more and more *art nouveau*. Monet painted the present *motif* several times; a group of his Varengeville pictures were shown at Durand-Ruel's in Paris in 1883.

1882 *Plate 20 e*

69 The Church, Varengeville

Oil on canvas: 25¼ by 32 in. (65 by 81 cm.)
Signed and dated bottom right: *Claude Monet*, 82
Lent by the Barber Institute of Fine Arts, Birmingham

1883 *See No 88*

1883 ? *Plate 20 g*

70 Portrait of Michel Monet as a Child

Oil on canvas: 18¼ by 15 in. (46 by 38 cm.)
Unsigned
Lent by M. Michel Monet, Sorel-Moussel

It is noteworthy that Monet, who started as a caricaturist (Nos 1, 2), painted very few portraits during the last forty years of his life, and of those existing only three or four—of Norman or Breton types (e.g. No 80)—can be described as characterizations. Monet's other late portraits are of an English painter whom he met at the Pension Anglaise in Bordighera in 1884 and who was mistaken for the Duke of Devonshire (repr. Malingue, *op. cit.*, p. 109), of members of his family, or of himself (e.g. No 79, of 1886; or the *Self-Portrait* of 1917 in the Musée de l'Impressionnisme [Monet destroyed two others of this same date]). Human beings appear less and less in Monet's late landscapes.

1884, FIRST QUARTER *Plate 20 h*

71 Villas at Bordighera

Oil on canvas: 45¼ by 54¼ in. (115 by 138 cm.)
Signed and dated bottom right: *Claude Monet*, 1884
Lent by Mme Ernest Rouart, Paris

In 1883 Renoir, who had found inspiration in North Africa, Italy and the south of France in 1881–2, persuaded Monet to accompany him to the Mediterranean coast. This was Monet's first visit to the south since he had gone to Algeria for his military service and he worked little. But in January 1884 he returned alone to Bordighera and painted numerous landscapes, of which this is one of the most important. After the soft light of the north, to which Monet was accustomed, the brilliance of the south was a challenge to his eye and to his ability to adapt his palette. Yet although Monet translated the Mediterranean light with masterly exactness, it was alien to him, as it was not to Renoir, and he did not return after 1888. In letters to Durand-Ruel (Venturi, *Archives*, *op. cit.*) the artist refers to his delight in palm-trees as forms and describes the efforts he made to be allowed to paint 'the finest palm-trees in the neighbourhood' on the property of M. Moréno. The present picture was conceived as a decoration for the *salon* of Monet's close friends M. and Mme Eugène Manet.

1884, FIRST QUARTER *Plate 20 i*

72 View Towards Ventimiglia

Oil on canvas: 25¼ by 36¼ in. (65 by 92 cm.)
Signed and dated bottom right: *Claude Monet*, 84
Lent by the City Art Gallery, Glasgow

1884, FIRST QUARTER *Plate 20 j*

73 Oranges on a Branch

Oil on canvas: 20⅛ by 15 in. (53 by 38 cm.)
Stamped bottom right: *Claude Monet*
Lent by M. J-P. Hoschedé, Giverny

In 1883–4 Monet undertook to paint some decorative panels for Durand-Ruel's apartment. He refers to these (Venturi, *Archives*, *op. cit.*, I, p. 268) in a letter of January 1884, writing: 'I brought back (from the south) some branches of orange with fruit on them for your panels, but they have all dried up. I will do them when I get back there.' Monet executed a group of paintings of lemons and oranges like the present example in 1884 and subsequently. *Vide* also No 77.

1884, FIRST QUARTER *Plate 14 b*

74 Cap Martin: The Point

Oil on canvas: 24⅛ by 31⅛ in. (63 by 80 cm.)
Signed bottom right: *Claude Monet*, 84
Lent by the Musée des Beaux Arts, Tournai

Before leaving the south, Monet spent a week at Menton, from where he wrote to Durand-Ruel (Venturi, *Archives*, *op. cit.*, I, p. 275): 'there are two or three superb *motifs* which I would like to bring off. It is brave of me, for I am tired of working and will be happy to get back home.' Presumably this is one of the *motifs* in question, for Monet painted it more than once. Note how it provides a link, stylistically, between No 66 and the views of Belle-Isle (Nos 81, 83).

1884 ? *Plate 21 b*

75 A Field Near Giverny

Oil on canvas: 25½ by 32 in. (65 by 81 cm.)
Signed bottom left: *Claude Monet*
Lent by Herbert J. Dunsmuir Esq., Ayrshire

The same line of poplars appears in the background of some of the *Haystacks* (Nos 92, 93) and other late works painted at Giverny.

1885 ? *Plate 21 c*

76 The Cliffs, Etretat: A Decorative Panel
(*La Roche Percée, Etretat*)

Oil on panel: 31⅛ by 15⅛ in. (80 by 39 cm.)
Signed bottom right: *Claude Monet*
Lent by E. J. van Wisselingh and Co., Amsterdam

Among the decorative works executed by Monet during the 1880's (e.g. Nos. 71, 77) were two door panels (of which this is one) in a hotel where he stayed at Etretat. The 'Needle' and the 'Rock Arch' represented here are natural formations which appear in many paintings by Monet between 1883 and 1888 (*vide* No 88). They have also attracted many other great painters during the last hundred years, notably Delacroix, Courbet, Whistler, Boudin, Matisse, Marquet and Braque.

c. 1885 *Plate 21 a*

77 The Vase of Gladioli: A Decorative Panel

Oil on canvas: 50⅛ by 14½ in. (128·5 by 36·7 cm.)
Unsigned
Lent by M. Charles Durand-Ruel, Paris

Being overdue with the delivery of pictures to Durand-Ruel in 1883, Monet undertook to paint decorative panels for the doors in the *grand salon* of his apartment. They were to be groups of fruit and flowers representing the Seasons. Monet seems to have worked on these sporadically over the next two years and on 14 March 1885 wrote to Durand-Ruel; 'I have just spent a whole week working on your panels. A week of furious work, enough to madden one, starting again and again, scraping down, destroying canvases. At last I think I have found the solution, but what a sweat! And during all this time the countryside has been looking marvellous. But I want to satisfy you and finish these decorations. I want to come to Paris . . . to fetch some flowers so as to finish all the panels in one go, if I can' (Venturi, *Archives*, *op. cit.*, I, p. 290). Note the mannerist elongation; cf. similar flower-pieces by van Gogh executed in 1886–7. *Vide* also No 73.

c. 1886 *Plate 21 e*

78 Blanche Monet and Her Daughter in the Water Meadows E

Oil on canvas: 15⅛ by 19⅛ (39 by 50 cm.)
Unsigned
Lent from a Private Collection

The figures in Monet's landscapes of the later 1880's are seldom recognizable, though as a rule they are members of his family. The artist did, however, envisage at this date painting a series of figure compositions—nudes on a beach—for which he sent for a model from Paris. On hearing of the project, Mme Hoschedé had the model sent back even before she had begun to pose. After this frustration, Monet abandoned figure subjects.

1886 *Plate 21 d*

79 Self-Portrait

Oil on canvas: 22⅛ by 18⅛ in. (56 by 46 cm.)
Unsigned
Lent by M. Michel Monet, Sorel-Moussel
Vide note on No 70.

1886, AUTUMN *Plate 21 h*

80 Portrait of Père Poly

Oil on canvas: 28¾ by 21 in. (73 by 53 cm.)
Signed and dated top right: *Claude Monet, Belle Isle, 86*
Lent by M. Michel Monet, Sorel-Moussel

During his visit to Belle-Isle Monet stayed at Kervilaouen in an inn kept by the Marecs at the foot of the lighthouse. Poly, a local fisherman, was his constant attendant.

1886, AUTUMN *Plate 21 f*

81 Rough Sea and Rocks at Belle-Isle

Oil on canvas: 25⅝ by 32¼ in. (65 by 82 cm.)
Signed and dated bottom right: *Claude Monet, 86*
Lent by the Musée des Beaux Arts, Algiers

Belle-Isle—a bare plateau ending in spectacular cliffs on all sides—is the largest of the islands off the coast of Brittany. The wild grandeur of the scenery inspired some of Monet's most virile and impressive seascapes, which are noticeably less contrived than the rest of his work of the same date. The influence of Courbet seems to reassert itself in this series.

1886 *Plate 14 a*

82 Belle-Isle

Oil on canvas: 25 by 31½ in. (63 by 79 cm.)
Signed and dated bottom right: *Claude Monet 86*
Lent by Mrs Oliver Parker, London

1887 *Plate 21 i*

83 Port Donnant, Belle-Isle

Oil on canvas: 29¾ by 32½ in. (76 by 83 cm.)
Signed and dated bottom left: *Claude Monet, 87*
Lent by Mevr. M. Visser, Laren

Presumably finished after Monet's return from Belle-Isle at the end of 1886. Calmer than the majority of the series. Note the similarities with the Creuse landscapes of 1889 (e.g. No 89).

1887 ? *Plate 21 g*

84 The Pink Boat

Oil on canvas: 53 by 69 in. (135 by 175 cm.)
Unsigned
Lent by Mrs Mark Steinberg, St. Louis

M. René Gimpel, who bought this picture from the artist, has recorded in his unpublished diary that Mme Jean Monet told him in her father-in-law's presence that the series of girls in a rowing-boat (of which this is one) was painted in 1887–8. Monet added that the girl rowing is Mme Jean Monet, while the girl facing her is her sister—'*morte depuis*'. Presumably therefore she was Suzanne Hoschedé, later Mrs Butler. Gimpel further notes that the variant (now in the São Paolo Museum) of the present painting was '*la première idée, plus esquissée et la mise en page n'est pas bonne*'. In *The Blue Boat* (coll. heirs of Sir A. Korda) Mme Blanche Monet is seated in the stern and Mme Jean Monet turns her back to the spectator. There are other versions of the composition. Cf. the abruptly downward-looking perspective of No 65. Monet probably had these pictures in mind when he wrote to Geffroy (*op. cit.*, p. 188) that he had embarked on some 'things impossible to do; water with weeds that undulate below the surface'.

1888 *Plate 15 a*

85 Juan les Pins

Oil on canvas: 24½ by 35½ in. (72·5 by 90 cm.)
Signed and dated bottom right: *Claude Monet*, 88
Lent by M. Charles Wibo, Ghent

This is a view looking from Juan les Pins across Golfe Juan.

1888 *Plate 21 j*

86 Cap D'Antibes, Mistral

Oil on canvas: 25¾ by 32 in. (65·5 by 81 cm.)
Signed and dated bottom left: *Claude Monet* 88
Lent by the Museum of Fine Arts, Boston, Mass., by courtesy of the Tate Gallery.

Monet seems to have looked at the Mediterranean landscape with a new eye when he returned there in 1888. The pictures of this second visit are crisper and less picturesque than before (*vide* Nos 71–4).

Cf. No 63.

1888 *Plate 21 k*

87 View of Antibes from the Gardens of La Salis

Oil on canvas: 29⅛ by 36⅛ in. (74 by 93 cm.)
Signed and dated bottom left: *Claude Monet* 88
Lent by O'Hana Gallery, London

1883 *Plate 22 a*

88 Rough Sea, Etretat

Oil on canvas: 31⅞ by 39⅜ in. (81 by 100 cm.)
Signed and dated bottom left: *Claude Monet*, 83
Lent by the Musée des Beaux Arts, Lyon

Monet painted an almost identical view (coll. Lady Hulton, London) when he went to Etretat in 1884. The present picture is, however, both finer and more vigorous. Note the very strong influence of Courbet, both in the composition and in the handling, especially of the rough sea. Several similar views of Etretat beach are known, dating from 1883 and 1884. The thatched constructions on the beach are winter shelters (*calages*) for boats.

1889 *Plate 22 d*

89 The Rock
(*Le Bloc, Creuse*)

Oil on canvas: 28⅜ by 35⅞ in. (72 by 91 cm.)
Signed and dated bottom left: *Claude Monet*, 89
Lent by H.M. Queen Elizabeth, The Queen Mother

Despite constant rain, Monet painted busily during his visit to the wild valley of the Creuse (N.E. of Limoges). Most of these pictures represent bleak moors, or rocky gorges, but Monet also made several studies of the bare branches of an oak-tree. When buds began to form on this tree, Monet was in despair and sent for the local carpenter to remove them all so that he could finish his canvases. The curious *mise-en-page*—owing something both to Corot and Courbet—is exceptional in Monet's work but enables him to bring out the textural contrasts of this massive piece of rock. This painting, which once belonged to Clemenceau, was exhibited with the *Haystacks* series in May 1891.

1890 *Plate 22 b*

90 Poplars on the Epte

Oil on canvas: 35 by 28½ in. (89 by 72 cm.)
Signed bottom right: *Claude Monet*, 90
Lent by the Tate Gallery, London

Monet told René Gimpel that one day he found the magnificent poplars on the river bank at Limez near Giverny marked with red bands. 'They are going to size up these trees and cut them down, he said to himself, and the nearby sawmill will buy them. So he hurried off to see the owner and asked him what price he was going to pay. Pay more, he said, and I will refund the difference, but leave me enough time to paint them.' This must be one of Monet's first paintings of these poplars since it dates from the summer of 1890. In the following year he reverted to the subject, and in March 1892 exhibited six of the series at Durand-Ruel's. Poplars also appear in the background of many of Monet's *Haystacks*, where their light airy forms provide a foil to the dense masses in the foreground. The *Haystacks* and the *Poplars* were painted more or less simultaneously, but the latter is certainly more spontaneous as a series. Note how

Monet uses these lines of trees to create a broad curving rhythm as a basis for his composition.

c. 1891 *Plate 22 c*

91 Poplars on the Epte

Oil on canvas: 31¼ by 31¼ in. (79·5 by 79·5 cm.)
Signed bottom right: *Claude Monet*
Lent by the National Gallery of Scotland, Edinburgh

1891 *Plate 22 e*

92 Haystacks in the Snow

Oil on canvas: 25¼ by 36 in. (64 by 91·5 cm.)
Signed and dated bottom left: *Claude Monet* 91
Lent by Sir A. Chester Beatty, Dublin

Clemenceau (*op. cit.*, p. 78) says that when Monet was painting the *Haystacks* he had a range of easels set up in the field and, as the light changed, ran from one to another noting down successive effects. Stephen Gwynn (*op. cit.*, pp. 88–9) quotes Mme Jean Monet—her father-in-law's constant companion—as saying that the arrangements were not so complicated. There was only one easel, but the artist did in fact take several canvases to the field of action. 'Each study could only be advanced in a certain condition of light; while that lasted, Monet worked . . . with extraordinary rapidity, putting on at arm's length those touches whose effect could only be appreciated by standing back several yards . . . Then when an effect was carried as far as it could be before the light changed, he passed on to the next and often wholly different attempt.' The exhibition at Durand-Ruel's in May 1891 of fifteen (out of a total of eighteen) of Monet's *Haystacks* was the artist's first great public success. From it can be said to date the beginning of his fame and of his prosperity.

1891 *Plate 22 f*

93 Haystack at Sunset, Giverny

Oil on canvas: 29½ by 37 in. (75 by 94 cm.)
Signed and dated bottom left: *Claude Monet*, 91
Lent by the Museum of Fine Arts, Boston, Mass.

Most of the *Haystacks* date from 1890. Only a few, such as this, and No 92 are dated 1891.

1893 *See No 97*

1894 *Plate 22 h*

94 Rouen Cathedral, The Façade at Sunset

Inscribed on chassis: *No* 3, *Le Portail* (*effet de soleil couchant*)
Oil on canvas: 39 by 25 in. (99 by 63·5 cm.)
Signed and dated bottom left: *Claude Monet*, 94
Lent by the National Museum of Wales, Cardiff (*Gwendoline E. Davies coll.*)

At the end of February 1892 Monet moved to Rouen and set to work on a series of views of the Cathedral—mostly of the west façade, though other views are known—seen at different times of the day. The artist's vantage-point was a room above a shop Au Caprice, 81 Rue Grand-Pont, belonging to M. Edouard Mauquit. Monet returned to Rouen at the same season in 1893 to work once more from the *motif*, after which he spent the rest of the year and much of 1894 re-working the whole series from memory at Giverny. The Rouen series was a great challenge to the artist's technical mastery and to the fine judgment of his eye. 'I work as hard as I can, but what I have undertaken is of enormous difficulty though at the same time of very great interest' (letter from Monet to Durand-Ruel of March 1892: quoted in Venturi, *Archives*, I, *op. cit.*, p. 200). The heavy impasto, characteristic of the series, is to a great extent the result of constant re-working, but it is also in part the outcome of Monet's conscious attempt to create in paint a tactile equivalent for the fabric of the building. Clemenceau (*op. cit.*, p. 86) classifies the *Cathedrals* in four groups: grey, white, iridescent and blue. With age, Monet became more and more of a perfectionist. Accordingly he worked for two years on the *Cathedrals*, only finishing the series (more than twenty paintings) in the spring of 1894. He was obliged constantly to postpone the projected exhibition of them; this eventually took place at Durand-Ruel's, with great success, in the spring of 1895.

1894 *Plate 22 i*

95 Rouen Cathedral, The Façade at Sunset

Oil on canvas: 39¼ by 25¾ in. (100·5 by 65·5 cm.).
Signed and dated bottom left: *Claude Monet*, 94
Lent by the Museum of Fine Arts, Boston, Mass., by courtesy of the Tate Gallery

1894 *Plate 7*

96 Rouen Cathedral and the Cour D'Albane, Early Morning

Oil on canvas 41¾ by 29 in. (106 by 74 cm.)
Signed and dated bottom left: *Claude Monet*, 94
Lent by the Museum of Fine Arts, Boston, Mass.

The Cour d'Albane was a group of old houses, which appears here in the left foreground.

c. 1893 *Plate 24 i*

97 View of Rouen Cathedral

Oil on canvas: 36¼ by 20⅛ in. (92 by 52 cm.)
Stamped bottom right: *Claude Monet*
Lent by M. André Maus, Geneva

Apparently painted from a point in the rue de la Grosse Horloge and not from the artist's room in the rue Grand-Pont, like most other views in the series. On the right is the Tour Saint-Romain and on the left the Tour Centrale, while in the middle of the picture we have a glimpse of the west façade of the Cathedral which is the subject of Nos 93, 94 and 95. Presumably painted on the spot, possibly in 1892 or 1893, and not reworked in the studio. Unfinished.

1895, FIRST QUARTER *Plate 22 g*

98 Mount Kolsaas, Norway

Oil on canvas: 25⅝ by 39¼ in. (65 by 100 cm.)
Signed and dated bottom left: *Claude Monet*, 95
Lent by M. Charles Durand-Ruel, Paris

After arriving in Norway, Monet travelled around in a sleigh for four days before settling at Sandviken, near Oslo. From there he wrote to Geffroy: 'I have started eight canvases which will, I hope, weather permitting, give you an idea of Norway . . . a country less terrible than I had expected . . . I would have to live here for a year in order to do something worth while . . . I spent part of today painting in the snow, which fell without a stop; you would laugh to see me entirely white, with my beard covered in icicles like stalactites' (Geffroy, *op. cit.* p. 203; letter of 26 February 1895). These canvases did not progress well and in a letter of 9 March to Durand-Ruel the artist complained that he was unable to do justice to the scene (Venturi, *Archives*, I, *op. cit.*, p. 356). Nevertheless he stayed on. However, despite the fidelity with which he rendered the snow effects, these Norwegian landscapes are not among Monet's finest works; they lack the crispness of earlier snow-scenes, perhaps due to adverse weather conditions or Monet's inability to adjust his eye to an extreme northern landscape. This is one of the largest and best. Monet never painted snow-scenes again.

1899 *Plate 23 a*

99 The Water-Garden, Giverny

Oil on canvas: 35 by 36¼ in. (89 by 92 cm.)
Signed and dated bottom right: *Claude Monet*, 1900
Lent by Arthur Jeffress Esq., London

Monet's earliest painting of this *motif* (repr. Malingue, *op. cit.*, p. 128) is dated 1892. The so-called Japanese Bridge had just been built over the pond which he made in the marshy land at the bottom of his garden by diverting the course of the Epte. Thus the water-garden appears in a rudimentary stage; neither water-lilies nor willows are to be seen. But when, seven years later, Monet took up the subject again, the bridge was already framed in a mass of luxuriant vegetation. Monet's first water garden series (1899–1900) is a more or less naturalistic record of the scene conceived in somewhat picturesque terms. The bridge is a consistent feature, often as a dominating formal element in the composition (cf. the more rigid *Japanese Bridge* of 1899 in the Tate Gallery (Courtauld Fund)). This first series of water-garden subjects, entitled *Bassin aux Nymphéas*, was exhibited by Durand-Ruel in November 1900. Subsequently, in 1903–4, Monet embarked on a second and more imaginative series (e.g. Nos 106, 107) in which

he concerned himself with the patterns made by the floating leaves and blooms as well as with the variegated reflections in the water. In these the bridge is seldom apparent. They were exhibited in 1909. There followed the series of *Nymphéas* decorations for the Orangerie. But at the end of his life (e.g. Nos 114, 115) Monet returned to the Japanese Bridge *motif*, though by then his eyesight was failing. As a result, the scene has been dissolved into a tangle of multicoloured strands. Note the parallel between the water-lilies in Monet's late works and the ice-floes in his views of the Seine of 1879–82. Two other versions of the present composition are known: one of 1899 (repr. Malingue, *op. cit.*, p. 135) and another of 1900 (repr. Werth, *op. cit.*, p. 52).

1900 *Plate 23 b*

100 The Garden, Giverny

Oil on canvas: 32 by 36 in. (81·5 by 91·5 cm.)
Signed and dated bottom right: *Claude Monet*, 1900
Lent by Mr Ralph M. Coe, Cleveland

When not painting his water-garden, Monet often turned his attention to the flower-filled borders lining the paths running from there up to the front of his house. The present picture and No 101 are probably the finest. Note how at this date Monet reverts to a type of subject such as he had painted at Montgeron, Argenteuil and Vétheuil between 1875 and 1878 (e.g. No 43).

1902 *Plate 24 f*

101 The Garden, Giverny L

Oil on canvas: 35 by 36¼ in. (89 by 92 cm.)
Signed and dated bottom right: *Claude Monet*, 02
Lent by the Oesterreichische Galerie, Vienna

1900–4 *Plate 23 c*

102 Charing Cross Bridge and Westminster

Oil on canvas: 24½ by 39½ in. (62 by 100·5 cm.)
Signed bottom right: *Claude Monet*
Lent by the Baltimore Museum of Art

Monet had planned a series of London views since he went there in 1891 with the project in mind. But he only began to paint them when he installed himself at the Savoy Hotel in a room with a balcony overlooking the Thames in the autumn of 1899. He was in London again for two months at the beginning of 1900, and for a similar period at the same time of year in 1901. He talked of going back in 1902, but seems to have gone to Brittany instead. He did not return until after the series had been finished and exhibited. Like the Rouen Cathedrals, the London views gave the artist a great deal of trouble, as one can read in his letters to Durand-Ruel. In the spring of 1903 he temporarily abandoned the series in despair, but then started to improvise away from the *motif* (apparently refreshing his memory from photographs) and by the spring of 1904 had completed some forty-five paintings. Durand-Ruel exhibited thirty-seven of these in May 1904. Monet painted three London *motifs*; a view downstream with Waterloo Bridge in the foreground, a view upstream with Charing Cross Bridge in the foreground (e.g. here and No 103), and a close-up of the Houses of Parliament (e.g. No 104). These impressions of London are reminiscent of Whistler's *Nocturnes*, executed thirty years earlier, though Monet's are softer and more painterly but less contrived. Cf. No 25 of 1871. Monet hoped to arrange an exhibition of his Thames views in London and went there specially to arrange this in December 1904. The project came to nothing.

1904 *Plate 23 e*

103 Charing Cross Bridge and Westminster, Sunset

Oil on canvas: 25½ by 37½ in. (65 by 95·5 cm.)
Signed and dated bottom right: *Claude Monet*, 1904
Lent by Alexander Margulies Esq., London

1904 *Plate 24 j*

104 The Houses of Parliament: The Sun Coming Through Fog (*Londres, le Parlement, trouée de soleil dans le brouillard*)

Oil on canvas: 31⅞ by 36¼ in. (81 by 92 cm.)
Signed and dated bottom left: *Claude Monet*, 1904
Lent by the Musée du Louvre, Paris

The group of *Westminster* views—executed from a window in St. Thomas's Hospital—was the last of Monet's three London *motifs* to be painted. It is perhaps the most successful, probably because the silhouette of the Houses of Parliament forms a naturally satisfactory composition. Three of the group are outstanding: the present picture, a variant in the Durand-Ruel coll., and a version with seagulls (Museum of Western Art, Moscow) which seems to have been the artist's favourite. It is in paintings such as this and the views of Venice (e.g. Nos 107, 108, 109) that one is particularly conscious of Monet's debt to Turner.

1904? *Plate 23 d*

105 Leicester Square by Night

Oil on canvas: 31¼ by 25¼ in. (80 by 64 cm.)
Stamped bottom right: *Claude Monet*
Lent by M. Michel Monet, Sorel-Moussel

Unfinished. Exceptional in subject as well as in treatment and difficult to date. Possibly executed during Monet's short visit to London in December 1904; possibly executed from sketches or from memory after his return.

c. 1905 *Plate 23 f*

106 Water-Lilies, Giverny

Oil on canvas: 29½ by 39¾ in. (74 by 101 cm.)
Stamped bottom right: *Claude Monet*
Lent by M. Michel Monet, Sorel-Moussel

1907 *Plate 9*

107 Water-Lilies, Giverny

Oil on canvas: 36½ by 29 in. (92·7 by 73·5 cm.)
Signed and dated bottom right: *Claude Monet*, 1907
Lent by Jocelyn Walker Esq., London

After finishing his London series Monet took up the subject of his water-garden once more. This time, however, he turned his attention to the water-lilies and to the design created on the surface of the water around them by reflections of the trees and sky with the consequent play of light. Here Monet found a subject which was to preoccupy him till the end of his life. The *Nymphéas* was to prove the most difficult of any series that he had attempted, not least one may suppose because as he went on working his sight was progressively failing. This explains why the brushwork becomes increasingly broad and the design much looser as the series progresses, also the differences in quality of execution between one picture and another and the fact that so many were left unfinished. Nevertheless, considered as a whole, Monet's *Nymphéas* stand out as one of the most lyrical, inventive and daring groups of paintings in his whole work. The present picture belongs to a phase of the second series when Monet's sight was still comparatively strong. For this reason it is more subtle and *nuancé* than No 112 painted over ten years later.

1908 *Plate 15 b*

108 Twilight, S. Giorgio Maggiore

Oil on canvas: 25 by 35 in. (63·5 by 89 cm.)
Signed and dated bottom right: *Claude Monet* 1908
Lent by the National Museum of Wales, Cardiff (*Gwendoline E. Davies coll.*)

Discouraged by failing eyesight, rheumatism and the difficulties of the *Nymphéas*, Monet decided in September 1908 to spend a holiday with his wife in Venice, which he had never seen. It came as a revelation and on 7 December he was writing to Geffroy (*op. cit.*, p. 246): 'It is so beautiful! . . . and I console myself with the thought of coming back next year, for I have only been able to make a few tentative beginnings. What a pity I never came here when I was younger, when I was still full of daring. However, I am having a delicious time here and can almost forget that once I was not the old man I am now.' Monet duly returned to Venice in 1909. In May 1912 he showed twenty-nine views of Venice at the Galerie Bernheim in Paris. To Raymond Koechlin, who expressed admiration for them, the artist replied: 'They are horrid. They are worthless, and I will explain to you why. I went to Venice with my wife. I took notes and should have gone back there. But my wife died and I never had the courage. So I finished them off from memory . . . and nature has had its revenge. You see, I could do views of Paris from memory and no one but myself would notice. But in Venice it's another matter' (quoted by M. de Fels, *op. cit.*, p. 190). There is no need to take Monet's words literally; on the other hand his views of

Venice do have an element of contrived artistry which makes them less authentic as records than, for example, Manet's Venice views of 1875, or Renoir's of 1881.

1908 *Plate 23 i*

109 The Grand Canal, Venice

Oil on canvas: 29 x 36 in. (73·5 by 91·5 cm.)
Signed and dated bottom right: *Claude Monet* 1908
Lent by Miss Margaret Davies, Gregynog

This picture was probably painted from a gondola at the gondola station by S. Maria de Giglio or from one moored further up the canal by the little piazza in front of S. Vitale. A number of palaces can be seen on the opposite bank, leading up to the domes of the Salute. These include the Palazzo Dario (the second building from the right hand edge of the canvas), the façade of which Monet made the subject of a painting (also in Miss Margaret Davies's collection).

1908 *Plate 24 k*

110 The Doge's Palace, Venice L

Oil on canvas: 31¼ by 36¼ in. (79·5 by 92 cm.)
Signed and dated bottom right: *Claude Monet* 1908
Lent by Thomas Goeritz Esq., London

AFTER 1912 *Plate 10*

111 Irises in the Water-Garden, Giverny

Oil on canvas: 51½ by 78¾ in. (130 by 199 cm.)
Stamped bottom left: *Claude Monet*
Lent by Mme Katia Granoff, Paris

1919 *Plate 23 h*

112 Water-Lilies, Giverny

Oil on canvas: 39¾ by 79 in. (100 by 200 cm.)
Signed and dated bottom right: *Claude Monet*, 1919
Lent by M. Pierre Durand-Ruel, Paris

The date on this picture is no indication of the year in which it was begun. The *facture* suggests that, like most of the late series, several years may have been involved. Stylistic similarities with the Orangerie decorations (1916 onwards) are evident. While working on the late *Nymphéas*, Monet's sight was so much affected by cataract that he could only paint at certain hours of the day and in a certain light; frequently too he had to read the label on the tube of paint to discover what colour he was using. Most of the *Nymphéas* found in the studio after Monet's death were unfinished. The fact that the present work is signed is evidence that the artist considered it to be finished.

c. 1920 *Plate 23 g*

113 Water-Lilies, Giverny

Oil on canvas: 79 by 79 in. (200 by 200 cm.)
Stamped bottom right: *Claude Monet*
Lent by M. Michel Monet, Sorel-Moussel

AFTER 1920 *Plate 23 j*

114 The Water-Garden, Giverny

Oil on canvas: 36¾ by 34¼ in. (93 by 87 cm.)
Stamped top left: *Claude Monet*
Lent by L. Donn Esq., London

Very late works such as the present and No 115 cannot be accurately dated, but were probably executed shortly before or after Monet's operation for cataract (1923). Such pictures are unfinished and do not do justice to the richness of the artist's vision of nature. Nevertheless, with half of his sight gone, Monet could still express himself pictorially in a vital and significant manner.

AFTER 1920 *Plate 23 k*

115 The Water-Garden, Giverny

Oil on canvas: 39¾ by 79½ in. (100·9 by 201·8 cm.)
Stamped bottom right: *Claude Monet*
Lent by Mme Katia Granoff, Paris

Plates

Plate 1 Sporting Still-Life (4)

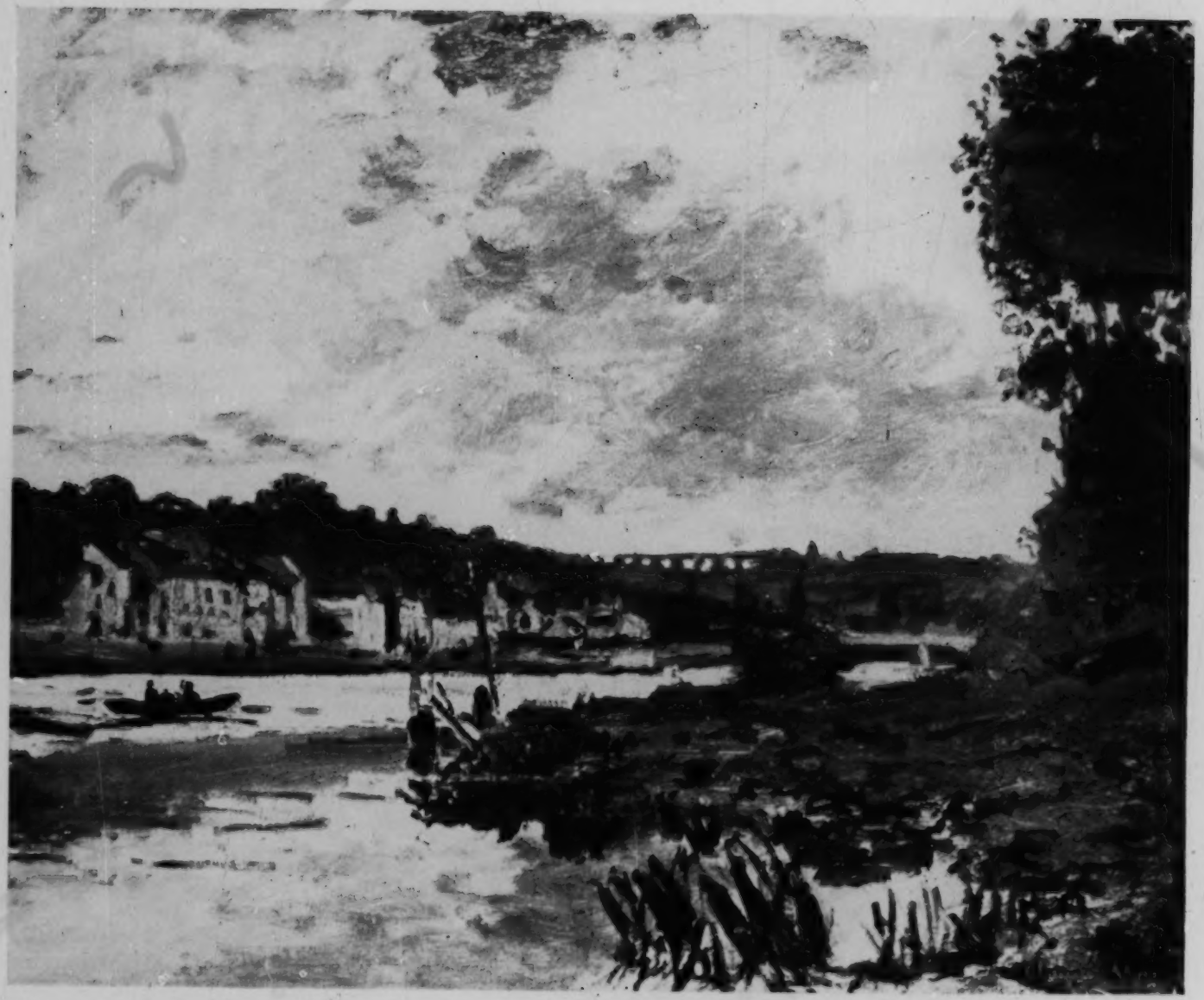

Plate 2 The Seine at Bougival (15)

Plate 3 La Grenouillère (17)

Plate 4 The Magpie (18)

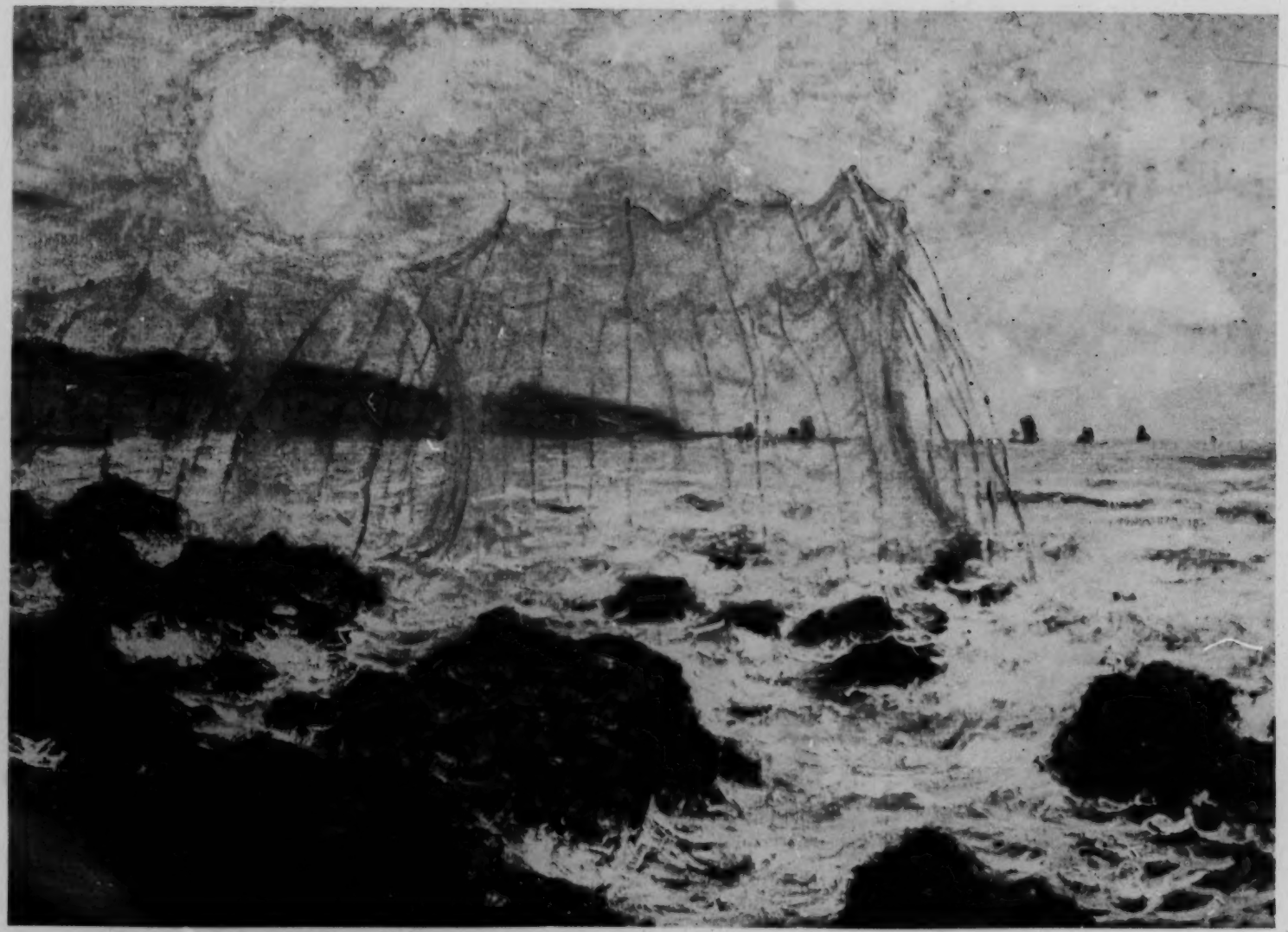

Plate 5 Fishing Nets, Pourville (66)

Plate 6 La Japonaise (46)

Plate 7 Rouen Cathedral and the Cour D'Albane (96)

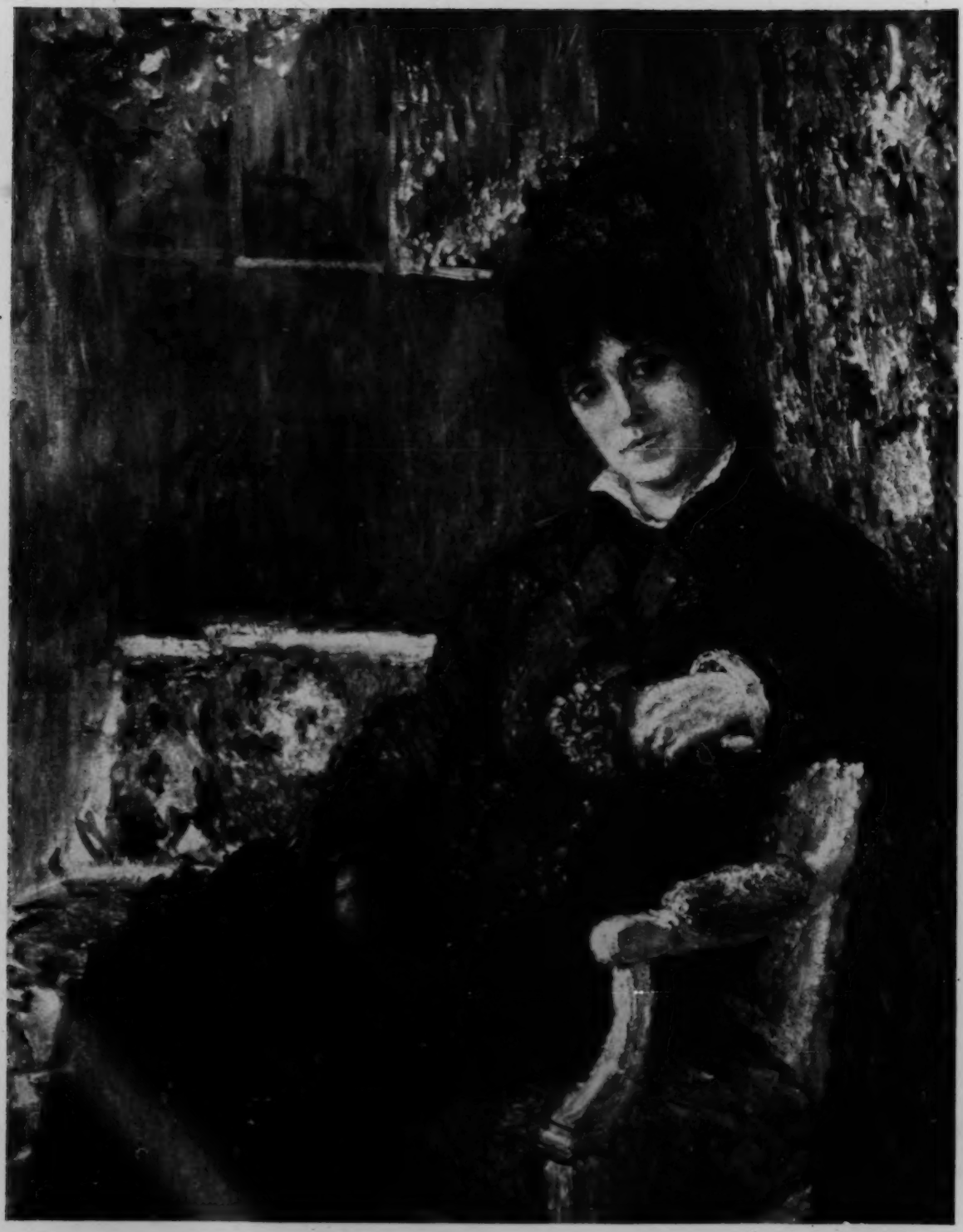

Plate 8 Portrait of Mme Monet (45)

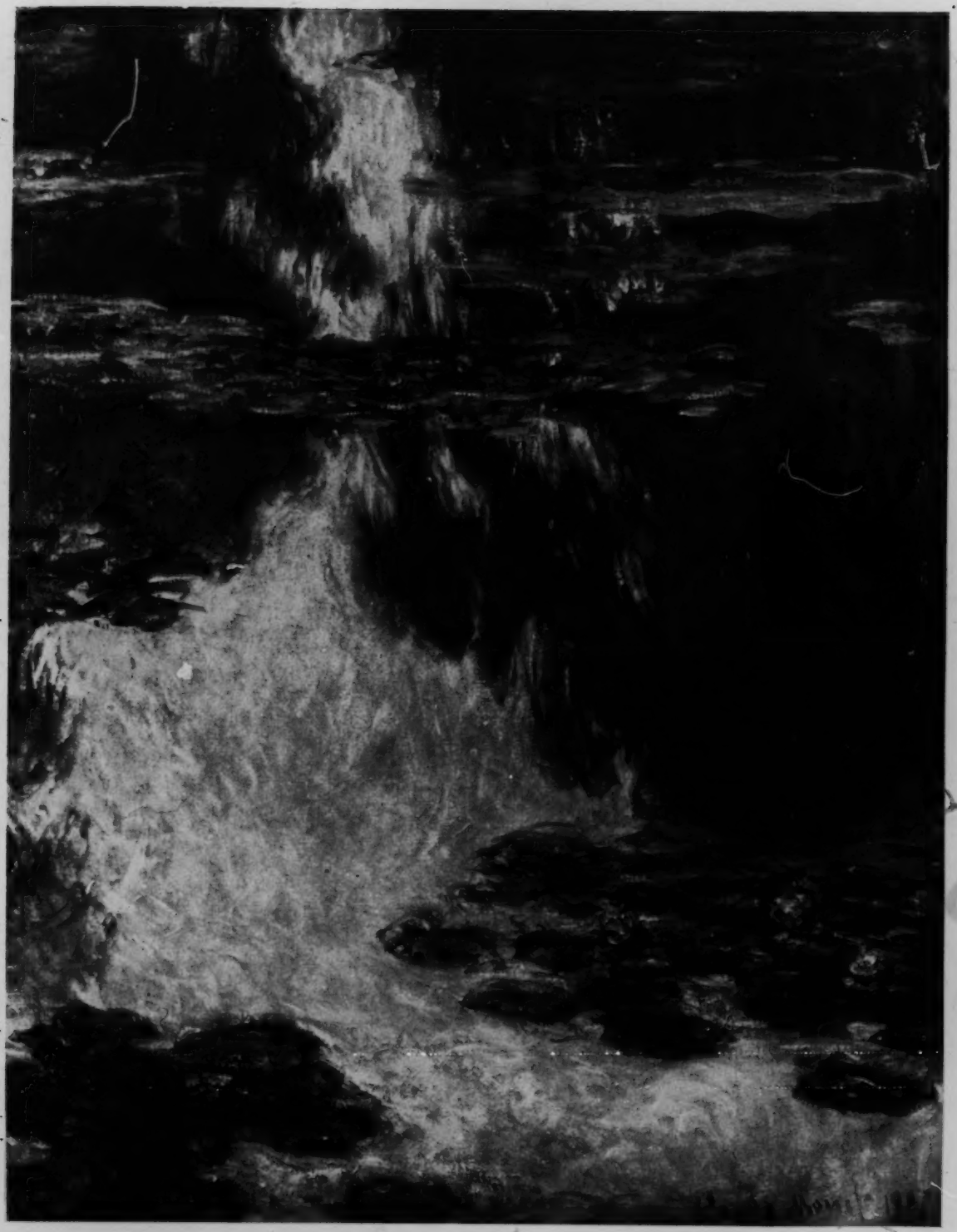

Plate 9 Water-Lilies, Giverny (107)

Plate 10 Irises in the Water-Garden, Giverny (111)

Plate 11

a Replica of Portrait of Camille (7)

b Jean Monet as a child (23)

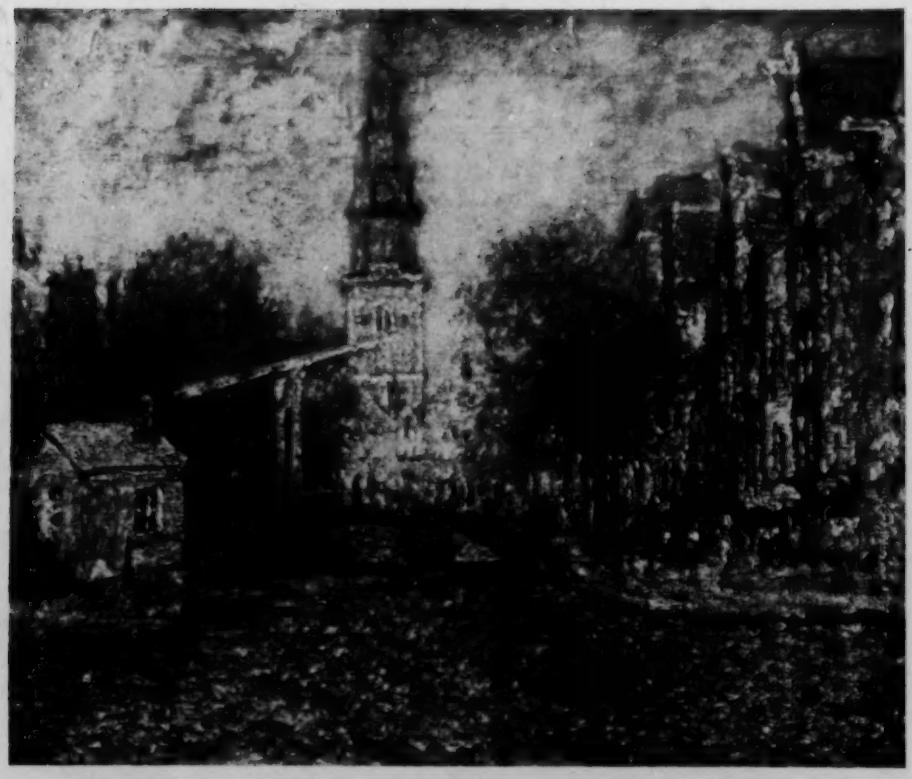

Plate 12 a View of Amsterdam (29)

b Still-Life (3)

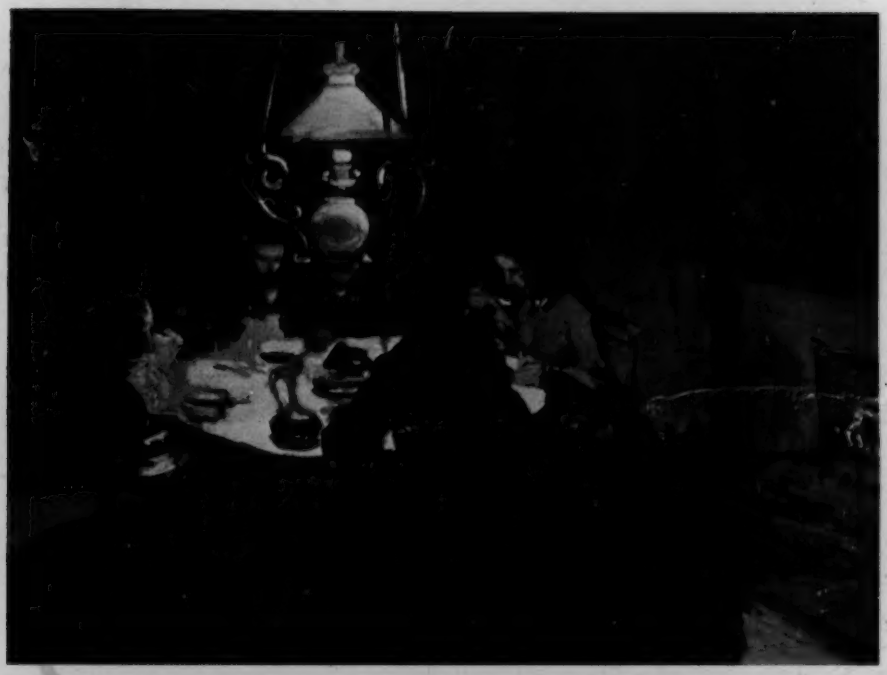

Plate 13 a The Evening Meal (14)

b Woman Lying in a Field (48)

Plate 14 a Belle-Isle (82)

b Cap Martin (74)

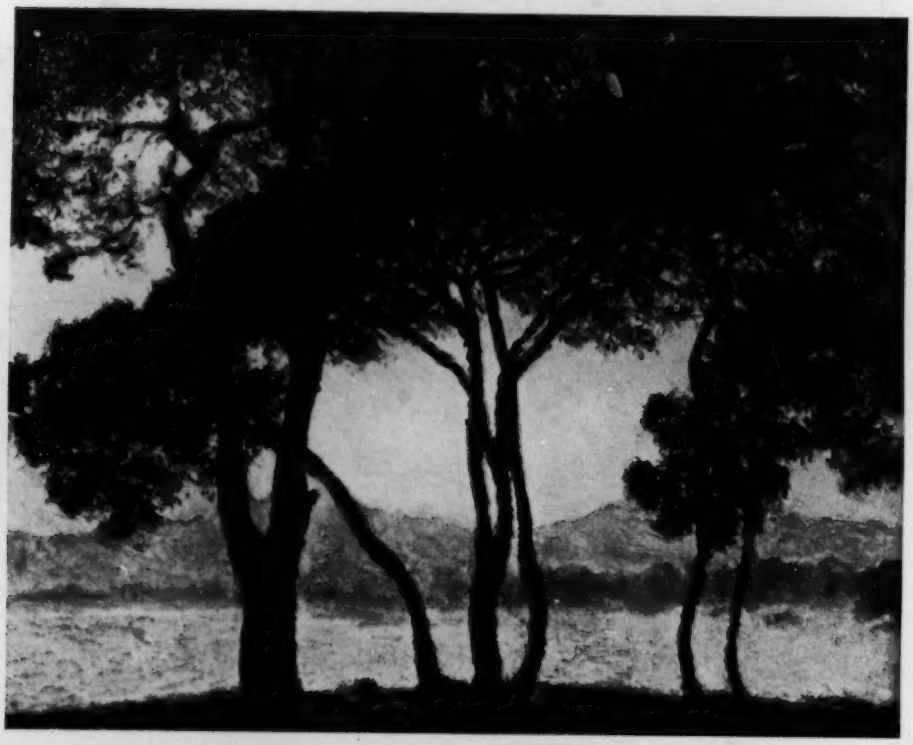

Plate 15 a Juan les Pins (85)

b Twilight. San Giorgio Maggiore (108)

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Plate 16 a Caricature (2)
b Caricature (1)
c Portrait of J. F. Jacquemart (12)
d Village Street, Normandy (8)
e The River (13)
f A Ride in a Forest (6)
g On the Beach, Trouville (20)
h On the Beach, Trouville (21)
i Fishermen's Huts, Ste. Adresse (11)
j Beach at St. Sainte-Adresse (10)
k Boats in harbour (19)

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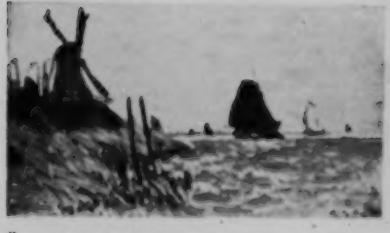

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Plate 17 a Hotel des Roches Noires, Trouville (22)
b La Grenouillère (16)
c View of Hyde Park (24)
d Westminster (25)
e A Mill near Zaandam (28)
f The Harbour, Antwerp (27)
g Unloading coal (31)
h View of Zaandam (26)
i Jean Monet on a Mechanical Horse (30)
j The Wooden Bridge, Argenteuil (34)
k The Harbour, Le Havre (?) (33)

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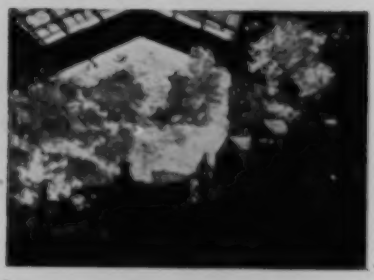

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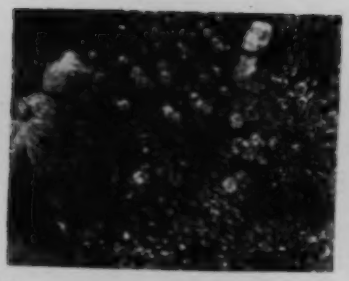
Plate 18 a **Winter Landscape** (36)
b **Spring Landscape** (37)
c **L'Allée du Champ de Foire** (38)
d **The Floating Studio** (40)
e **Sailing-Boat at Argenteuil** (39)
f **Snow at Argenteuil** (41)
g **Boats at Argenteuil** (42)
h **Argenteuil** (47)
i **Gare St. Lazare** (50)
j **Jardin des Tuileries** (49)



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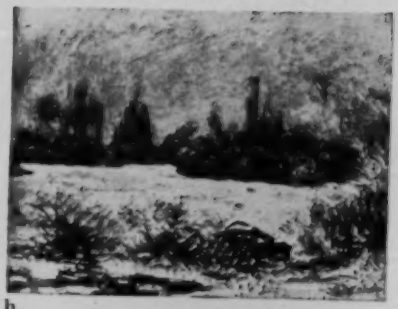

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Plate 19 a Woman picking flowers (45)
b Vétheuil, Winter (55)
c The Rue Montorgueil (53)
d The Seine, Lavacourt (52)
e The Break-up of the Ice (56)
f The Church, Vétheuil (54)
g Vétheuil (58)
h Vétheuil, a Frosty Day (60)
i Sunshine and snow (61)
j A Windy day (57)
k Vase of flowers (59)

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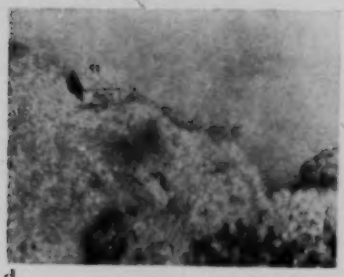

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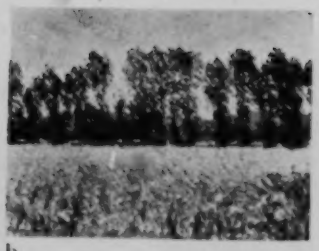
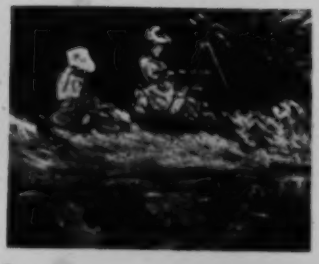
Plate 20 a **A Field of Poppies** (62)
b **On the Cliffs** (63)
c **The Church at Vétheuil** (64)
d **The Douanier's Cottage** (68)
e **The Church, Varengeville** (69)
f **Cliffs, Pourville** (67)
g **Michel Monet as a child** (70)
h **Villas at Bordighera** (71)
i **View towards Ventimiglia** (72)
j **Oranges on a Branch** (73)

a



b



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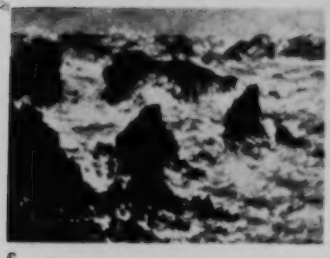

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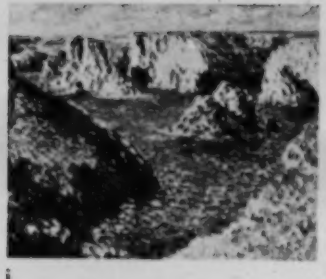

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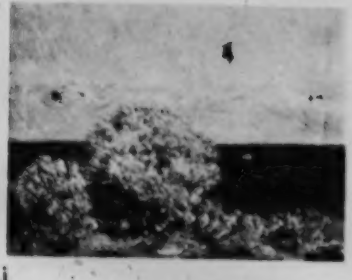

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Plate 21 a The Vase of Gladioli (77)
b A Field near Giverny (75)
c The Cliffs, Etretat (76)
d Self-Portrait (79)
e Blanche Monet and her Daughter (78)
f Rough Sea and Rocks at Belle-Isle (81)
g The Pink Boat (84)
h Portrait of Père Poly (80)
i Port Donnant, Belle-Isle (83)
j Cap D'Antibes, Mistral (86)
k View of Antibes (87)

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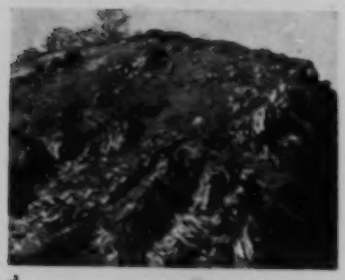

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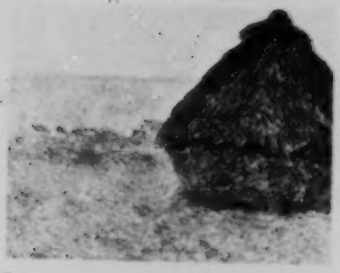

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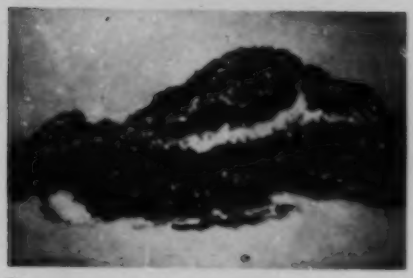

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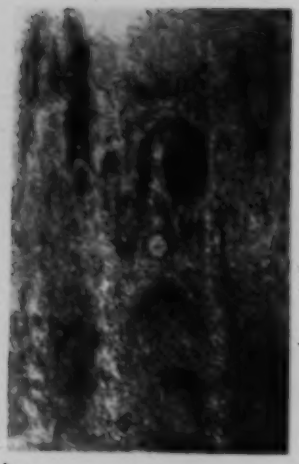

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Plate 22 a Rough Sea, Etretat (88)
b Poplars on the Epte (90)
c Poplars on the Epte (91)
d The Rock (89)
e Haystacks in the Snow (92)
f Haystacks (93)
g Mount Kolsaas (98)
h Rouen Cathedral, Sunset (94)
i Rouen Cathedral, Sunset (95)

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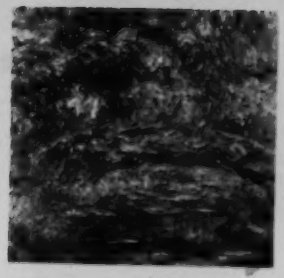

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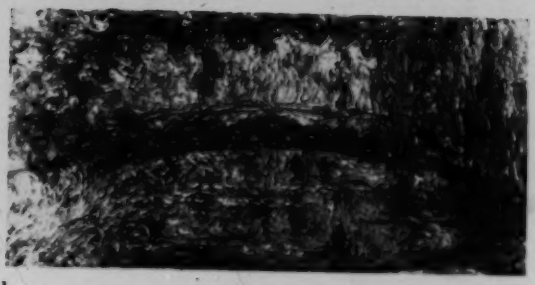

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Plate 23 a The Water-Garden, Giverny (99)
b The Garden, Giverny (100)
c Charing Cross Bridge (102)
d Leicester Square by Night (105)
e Charing Cross Bridge (103)
f Water-Lilies, Giverny (106)
g Water-Lilies, Giverny (113)
h Water-Lilies, Giverny (112)
i The Grand Canal, Venice (109)
j The Water-Garden, Giverny (114)
k The Water-Garden, Giverny (115)

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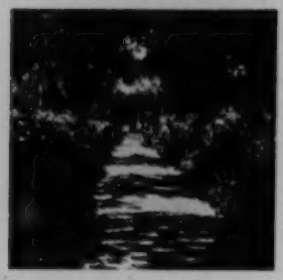

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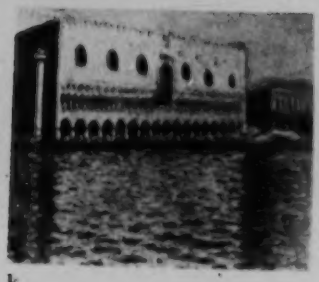

k

Plate 24 a **A Farmyard, Normandy** (5)
b Quai du Louvre, Paris (9)
c In the Garden (35)
d Argenteuil (32)
e Men fishing from Boats, Poissy (65)
f The Garden, Giverny (101)
g The Train in the Snow (44)
h The Pont de l'Europe (51)
i Rouen Cathedral (97)
j The Houses of Parliament (104)
k The Doge's Palace, Venice (110)